Museum News

May/June 1976

Museum News

Departments

Cover: A view of Washington's mall, looking east from the Smithsonian Castle. To the left of the Capitol is the National Gallery of Art. On the right are the Smithsonian's National Air and Space Museum, Hirshhorn Museum and Sculpture Garden, and Arts and Industries Building. A history of the Castle (foreground) by Smithsonian curator James Goode will appear in the July/August issue. (Photographs on cover and page 17 by Jan Faul, with the cooperation of the Office of Public Affairs, Smithsonian Institution.)

The Journal of the American Association of Museums

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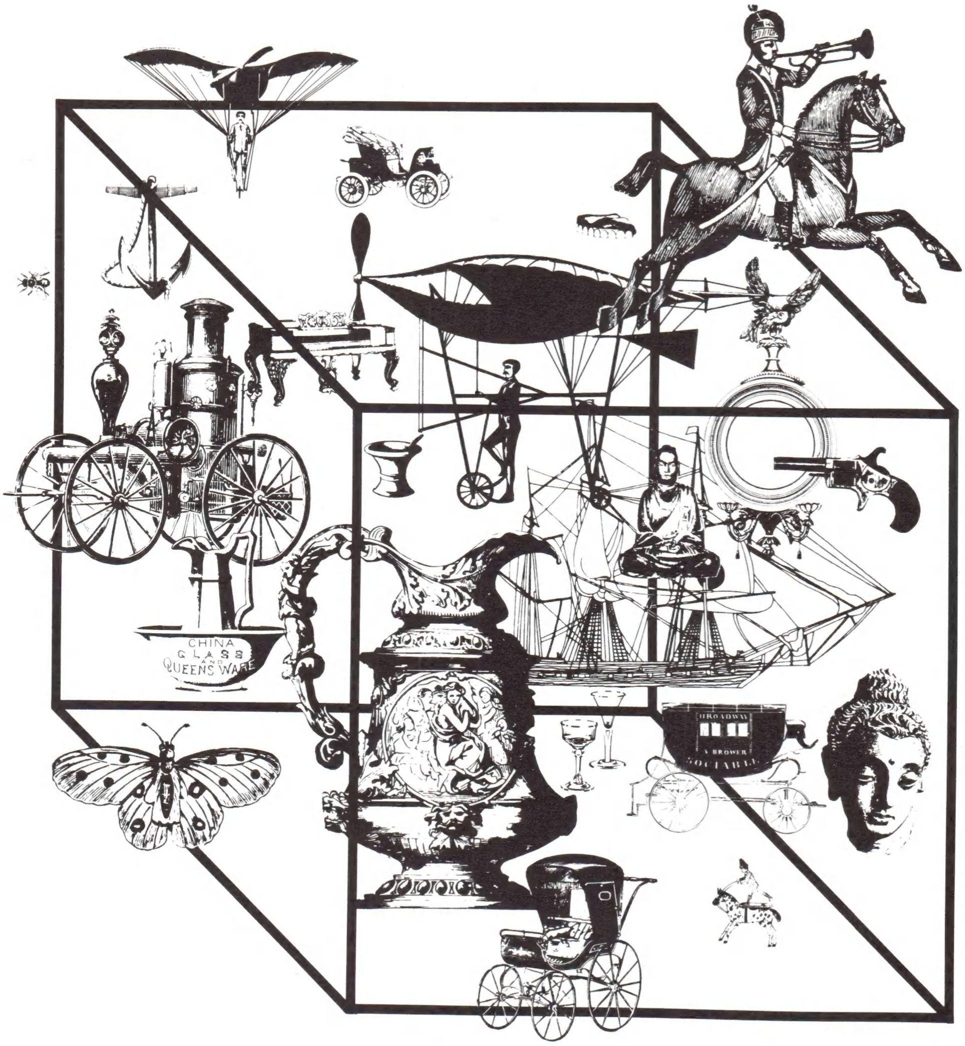
CHINA
GLASS
QUEENS WARE

From the Director

For more than a year the AAM has been going through a useful period of reorganization of administration, reassessment of purpose and reordering of priorities, in an effort to become more responsive to the needs of its members, both individual and institutional. This has also been a period, for most of us, of increasing problems and disturbing change.

The changes in the AAM's constitution and bylaws are a part of this reorganization. If you read them in their new form in the March *Aviso*, you saw that they provide a closer working relationship between the regions and the central administration. The basic topic for study and discussion at the 1976 regional meetings will be an exploration of that working relationship and of how the association can better serve its membership. The rich agenda for the annual meeting this spring is another expression of the same concern, as is our careful monitoring of all legislation that is likely to affect us and our institutions. We have been receiving increasing evidence of your awareness of our efforts to keep the AAM abreast of the times. We invite your further participation and welcome your continued cooperation. △

Richard McLanathan

Corrections

Since the publication of the January/February issue of MUSEUM NEWS, two of the publishers of portfolio editions mentioned in the article, "For the Collector of Photographs," have moved to new addresses:

Double Elephant Press
208 Rockingstone Ave.
Larchmont, N.Y. 10538

Witkin-Berley, Ltd.
41 East 57th St.
New York, N.Y. 10022

In the March/April issue, the picture credits listed for Seymour Rosen should have read: 32-33, 40-41 (top).

International

ICOM '77

Susan M. Yecies

The International Council of Museums' Triennial General Conference and Assembly offers a unique opportunity to meet museum professionals from all parts of the world and provides a forum for both the formal and informal exchanges of ideas. In 1977, ICOM's conference will be held in Leningrad and Moscow from May 18-28.

The general theme will be *The Museum as an Instrument of Mutual Enrichment between Cultures*, divided into four areas of discussion:

▲ *The Status of the Museum Profession:* the professional and social positions of museum professionals today, with emphasis on their relation in position to other research and teaching professionals.

▲ *Exchanges* of objects, personnel, documentation, publications and information among museums.

▲ *Preservation of Cultural Heritage:* the need for preservation measures at the international level, and the possibility of cooperation and mutual understanding in this field.

▲ *New Forms of Museums.*

The general conference plenary sessions will be opened by a high official from the Soviet Ministry of Culture.

The conference is scheduled in two parts. The first sessions, May 18-22 in Leningrad, will be devoted to meetings of the international committees and specialized working groups. All members of AAM/ICOM may participate.

The second part of the conference, scheduled May 23-28 in Moscow, will include discussion on the general theme, reports from the working groups and from Asian, African and Latin American participants. There

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Susan M. Yecies *is program coordinator, AAM/ICOM.*

also will be an Ideas Market which will include panels and debates on special-interest topics. The conference will adopt recommendations on subjects of general interest to the entire profession. French and English will be the official languages of ICOM '77.

The Soviet Union is preparing its museums and cultural resources to welcome delegates. New exhibitions will be inaugurated, and after the General Conference, the Soviet National Committee of ICOM will sponsor trips to various parts of the USSR, arranged by Intourist, the official Soviet travel agency.

If you wish to travel on an individual or group basis before or after the conference, the ICOM Secretariat in Paris will plan your itinerary considering your specialty and the time you will have available. In addition, the secretariat will provide letters of introduction to museum professionals in each country you visit.

The AAM will sponsor a group affinity flight from New York to Leningrad and from Moscow to Seattle, where the 1977 AAM Annual Meeting will be held.

Activities at the Leningrad portion of the conference will include, in addition to the meetings described above, visits to museums and historic sites and evening ballet and concert performances. There will be special receptions at the Hermitage Museum, the National Museum of Ethnography of the Peoples of the USSR, the Russian Museum and the National Museum of the History of Leningrad.

Two special trains will carry participants from Leningrad to Moscow for the second portion of the conference. In addition to three plenary sessions and a general assembly, the Moscow meetings will feature visits to the nine host museums, evening cultural activities, special receptions at Moscow museums, and a reception for members of the new ICOM Executive Council given by the Ministry of Culture. There will be a

day-long trip to Suzdal and Vladimir, where participants will visit museums and monasteries, including the Open-Air Museum with its examples of traditional wooden architecture.

The Soviet Organizing Committee anticipates preparing an international exhibition in Moscow at the time of the General Conference. It is suggested that each country be asked to present some of its most relevant cultural characteristics by means of one or several objects displayed with some didactic aids. The relations between cultures should be emphasized in this presentation. The Soviet Ministry of Culture will finance and provide facilities for the exhibition.

Only members of AAM/ICOM may participate in the triennial conference. For further information on the meeting and on group affinity flights, write Susan Yecies, AAM/ICOM, 2233 Wisconsin Ave., N.W., Washington, D.C. 20007. △

Commentary

MOMA and the Towering Limbo

Thomas B. Hess

Shoals of little shark's grins was the initial observation on my scientific —i.e., totally random—poll of the greater New York art community's reaction to the Museum of Modern Art's latest expansion program.

"What do you think of the MOMA tower?" I asked two museum directors, three dealers, one shrink, four critics, five artists, a visiting butter-and-egg woman, and about a dozen other fellow sinners. "What do you think about MOMA's plan to double its gallery space by deeding its air rights to a corporation that will fill some of the air above the building with 40 stories of luxury condominium apartments?"

The primary response was a sly smile. "I think it's *nice*," said one. "Most appropriate," chimed another. "Perfect" . . . "Riveting" . . . "How delightful!" All spoke with that cloying expression Germans call *Schadenfreude*—glee at someone else's troubles. It was saddening to realize that MOMA has accumulated such abundant reserves of free-floating hostility because, after all, to my whole generation the Museum of Modern Art was the true university, the place where we first studied Picasso and Matisse. Alfred Barr, its founding director, was our conscience and best professor. The museum was the guardian of warm memories and strong loyalties. What happened to it? Has it changed, and does the proposed tower articulate the transformation? Or is it merely the diurnal crisis, another Perils of Pauline episode more melodramatic than ever before, but with a heartwarming finale just around the razor's edge?

To recap old data: since 1969 the museum has been forced to take more than $1 million a year from its endowment to cover its operating losses—a deficit that, if you believe some top executives, sneaked up on them, all unawares, in the late and balmy 1960s.

Friends and trustees of the Modern can't (viz., won't) accept responsibility for such continuing losses. The traditional tab-picker-upper on 53rd Street is the Rockefeller family, which helped launch the enterprise, and, after almost 50 years of multimillion-dollar generosity, is phasing out. Its third generation ("the cousins") is not as interested in art as were its fathers ("the brothers," especially Nelson, David and John D. III through his wife, Blanchette, present president of the museum). Unsurprisingly, no surrogate Rockefellers have turned up. Nor is the institution's endowment big enough to make ends meet. And it's a common, if perhaps unjustifiable, complaint from the staff that the wizards of the finance committee have masterminded MOMA's portfolio of securities from a market

Commentary

value of $27.1 million in 1969 to $21 million in 1972 to $16.1 million in 1975.

Ergo, the trustees must find more money to stay in business; otherwise, in about 10 years they will have to shut down all activities beyond showing and conserving the collections.

If hard-headed businessmen haven't done too well speculating with MOMA's money, MOMA's curators have—and spectacularly. Alfred Barr, Dorothy Miller, James Soby, William Lieberman, and later William Rubin, have parlayed tens of thousands into tens of millions of dollars in the software currency of paintings, sculptures, prints and drawings. It's one of the more ironic success stories of the mid-century. The irony, of course, is that these plentiful assets are frozen—locked in museum ethics and esthetics as tightly as a mastodon in a glacier.

The icy simile is apt; journalistic protocol requires that MOMA's collections always be referred to as an "iceberg" whose "tip" is the fraction that can be shown at any given time. Doubling the galleries by building the tower wing should also double the "tip space." However it seems that the "tip" threatens to treble. Trustees and friends, swayed by sage MOMA advisers, over the years have pledged cellarsful of cubism, silos of surrealism, acres of abstractions. And as the museum approaches the summer of 1979, its 50th anniversary, many of the bequests are falling due. Curators at MOMA look grave as they tell you how they are bracing themselves against the imminent influx of masterpieces. And from the muscle tics in their jaws, you can't tell whether they're bragging or complaining.

Faced with such dilemmas and contradictions, the museum's trustees

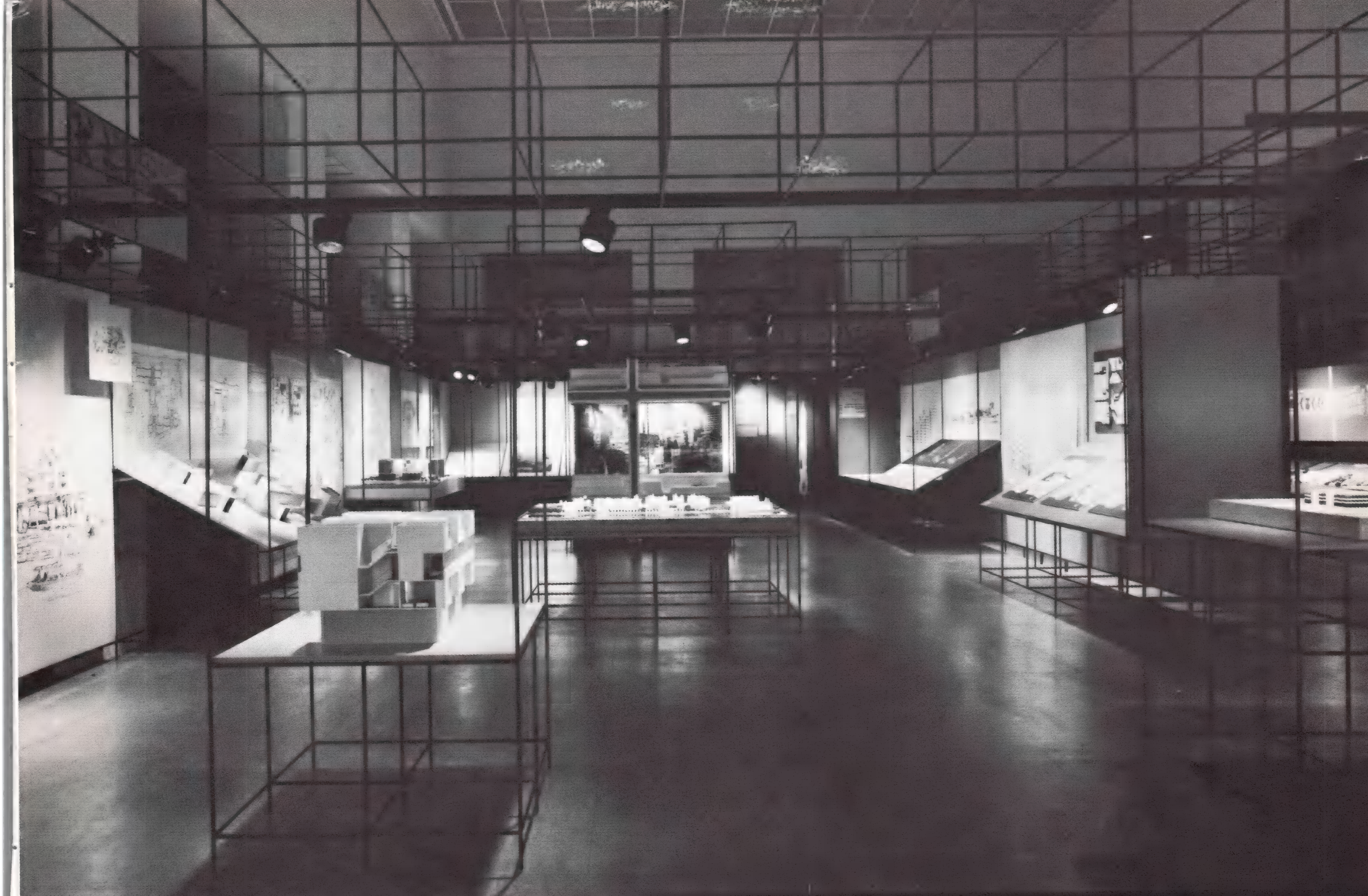
took inventory of their hearts and minds and refound the "sleeping" asset of air rights worth, it's said, at least $7 million. The rights derive from the generous original plan that ordained a spacious sculpture garden, which, in turn, permits the extrapolation of a space envelope with enough room for a 40-story tower. In the late 1960s, there was a suggestion to put up an office building. The plan was dropped as unprofitable. Now, stimulated by news of the success of Olympic Tower (the Onassis-backed condominium kitty-cornered from MOMA's site), the concept has been revamped for profitable, domestic posh.

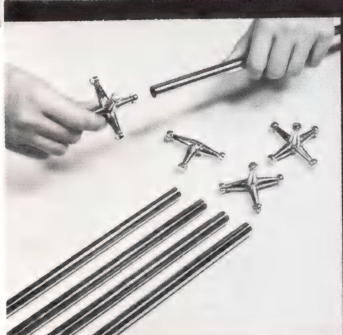
The trustees want to set up a tax-free Trust for Cultural Resources (acronymically TRUCKLER), which, when enabling legislation is passed in Albany, will receive the air rights and get a developer to build the museum's new wing (for $17 million; MOMA plans to raise about $20 million for construction, endowment, reserves, etc.) and the tower (for $23 million). Then the developer will sell the condominiums, and the museum will receive whatever income accrues later (i.e., the real-estate tax equivalents on the apartments, which would amount to about $350,000 a year). Also, TRUCKLER will be a corporate fire door between $40 million in real-estate paper and the museum's own tangible assets. In other words, should things go bust, creditors couldn't invade MOMA's collections or endowment. They'd have to eke what they could out of TRUCKLER.

Urban planners from Mayor Lindsay's old best-and-brightest team are advising, expediting and adding an air of gung-ho savvy to the project. It's almost impossible to think of a dirty word like "default" when faced by their blue-eyed optimism. And to heighten a sensation of confidence, the developers of Olympic Tower are on hand. Only a dreary pessimist like this writer could entertain fantasies about the tower being started, then comes a financial crash, plus inflation; the money will run out; and the structure will stand forever unfinished, like Gaudí's Cathedral of the Holy Family in Barcelona—vast, hollow, vertical spaces, swept by winds, haunted by pigeons, a monument to the seduction of Art by Realty.

How, you wonder, was the decision to go for a tower reached? Because, in spite of all the fine speeches and expertise, it's going to be a tough job. From the start, the trustees were confronted by a number of possibilities that are almost philosophical in their dialectical implications (museums as institutions are so pragmatic, so mired in possessions, that they're not amenable to pure philosophic analyses, thank the Lord). One of the more pressing decisions concerned programs: should the Modern stay "modern," with exhibitions and explorations? Or should it encapsulate, become a New York Jeu de Paume, a display case for the world's best collection of art from, say 1870 to 1970. The Jeu de Paume in Paris is where the Reunion of French National Museums shows impressionists and post-impressionists—Manet to van Gogh, with Monet's *Waterlilies* cycle included. It's a beautiful museum, highly successful in its scholarly, didactic and box-office activities. MOMA's staff and trustees, faced with the paradoxes inherent in an open-ended collection, could have exercised such an option. Especially as MOMA's current anemic loan-exhibitions program is hardly worth defending; it has recently shown Beaux-Arts (19th-century academic) architecture, and coming up are Fauves (1905) and Cézanne. Such cautious revivalism is hardly a cause for which to sell air rights and undertake perilous refinancing.

The trustees evidently feel that a more creative, radical program of exhibitions and publications, in keeping with the museum's noble tradition, should be reconstituted. Otherwise the institution will shrivel spiritually and its 50 years of





Commentary

important work will be wasted. "Modern art" can only stay "modern" in confrontations with work being done at the moment. Isolated from contemporaneity, even the recent past assumes the perspectives and cool temperatures of history; a "modern museum" turns into a celestial Frigidaire.

A second quasiphilosophical option concerned either adjusting to the socialist evolutions of the future or digging into the capitalist conditions that prevail. As could be expected from its Rockefeller education, MOMA chose the latter. Which should not disguise the fact that in every civilized country in the world except the United States, major museums are supported and controlled by the government. And that in the United States, federal, state, county and municipal funds annually assume larger and larger shares of museum operating and program expenses. (Dollars for acquisitions still come from private sources, even at the National Gallery.) An upstate museum director says that 10 years ago his institution was supported almost entirely by donations from wealthy patrons; today, 75 percent of his budget is met by public revenues. Twenty-five years from now, I would guess, almost all American museums, like their counterparts in France, England and Switzerland, will be hooked into some form of state funding and, of course, supervision. Instead of hastening the transition, seizing the day in fine Mao fashion, MOMA has opted for the most capitalistic of all possible solutions, luxury apartments.

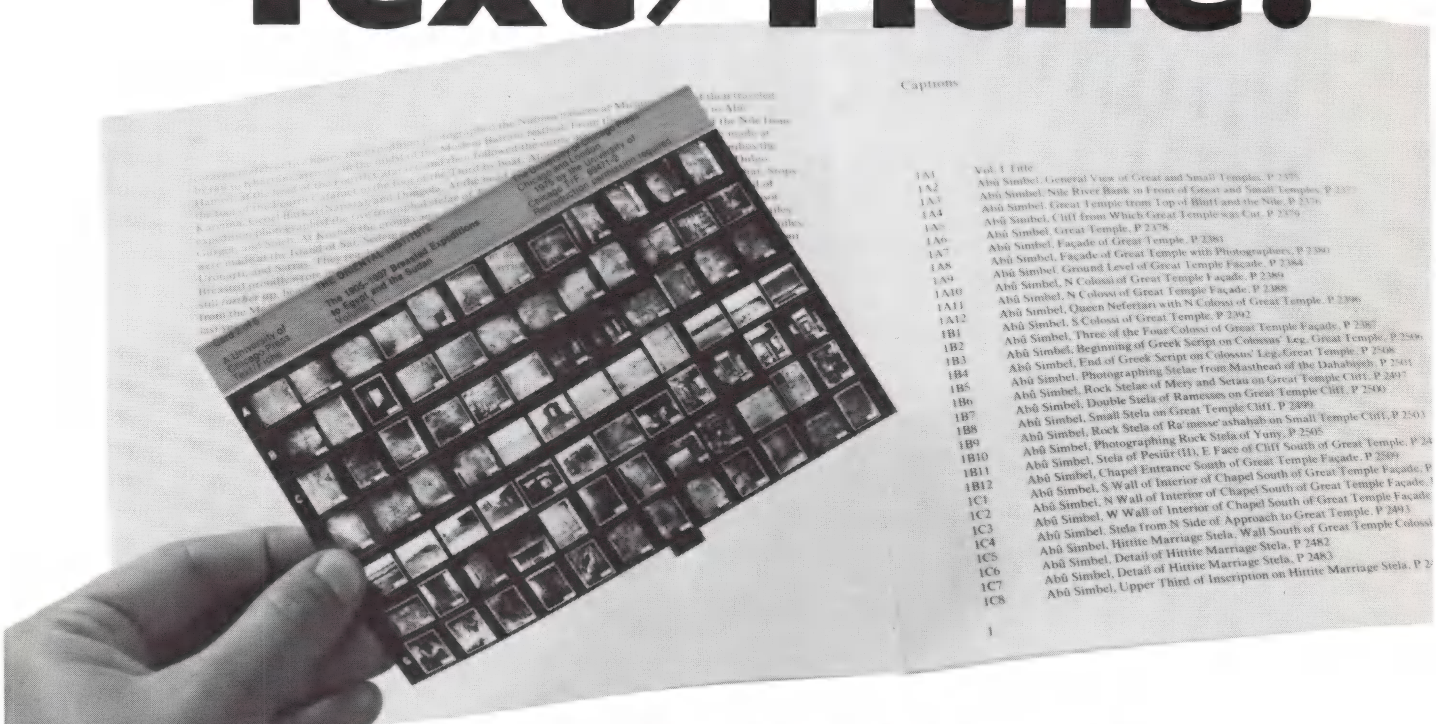
It's a Medicean concept. And, of course, the Medicis were the best of all patrons of modern art—just as the state has been the worst. Nor is the scheme as farfetched as it might seem. There's an honorable tradition of tax-free landlords in New York: the Guggenheim Museum used to own the apartment building north of its site on Fifth Avenue; Columbia and NYU run tenements and palaces. Nor should eyebrows rise too high at the billeting of superchic, shiny-rich roomers in

the headquarters of art forms that, for a century, have been radical, revolutionary, and often violently antibourgeois. Museums always dampen any political spark that still might glow in their exhibits—with velvet cordage, sleek varnish, gilt frames. We're used to the procedure. And the prospect of the MOMA tower's Texans and Iranians, glittering with cabochons, traipsing across one of the scruffier PASTA-MOMA picket lines or getting tangled with a coq-au-vin Happening by Jean Toche and Jon Hendricks, is cheerful. It makes you look forward to Labor Day, 1980.

Meanwhile, a feeling of unreality and of sadness persists about the Museum of Modern Art. And not just because of the tower. Recently it bought Matisse's great, late, paper cutout, *The Swimming Pool,* 1952 (a 53-foot-long design for a wall ceramic); the price is rumored at about $1 million. It's supposed to be the backup show-stopper if Spain ever becomes a democracy and Picasso's *Guernica,* at the artist's behest, returns to his native country. To raise money for the Matisse, the museum is going through its ritual convolutions, including selling some pictures, among them a lesser Matisse as well as a major Jackson Pollock, *Number 5,* 1950.

The museum can claim with justification that it owns similar and better Pollocks. Still, there's something that doesn't sit too well about the whole metabolic process — the M.I.P.O., you might say: "Matisse in, Pollock out." There's something ominous about the circulation of taste, about the drive to the established, accepted master, to a dogma for qualitative norms. Why not ignore risky, unsettled, uncertain reputations altogether and concentrate on the greats? And while assiduously gearing up the collections to higher and higher standards, won't that adjective *modern* begin to sound a bit flimsy, and won't it look, well, you know, tacky, out of place, especially when spelled out in spun bronze on the svelte flanks of a luxury condominium tower? △

*Text/Fiche?



* **Text/Fiche.** n. [tekst-fiyš] 1. a new publication form. 2. pictorial microfiche, in full color or black-and-white, accompanied by a separate printed booklet. 3. a new kind of illustrated book.

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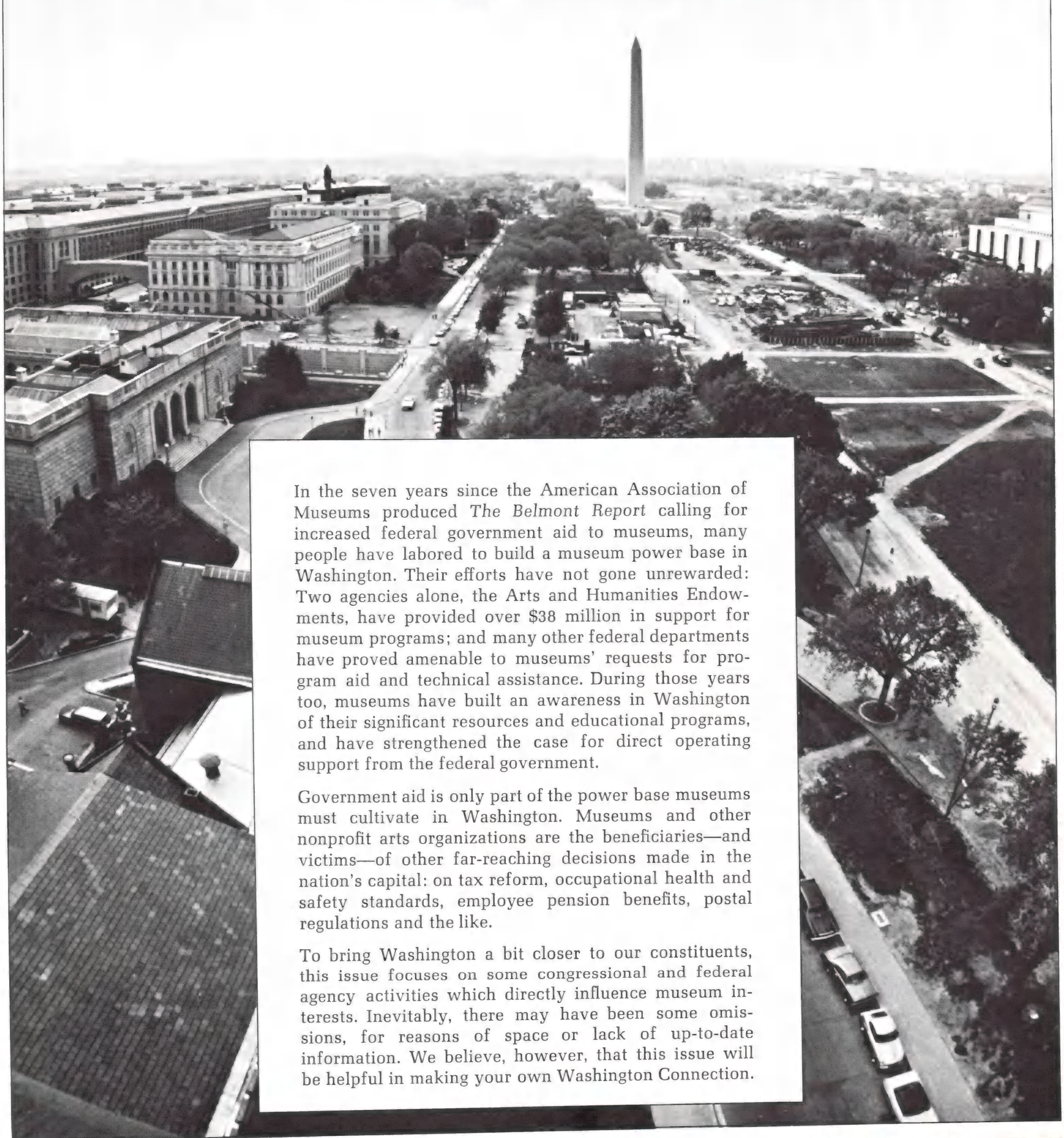
The Washington Connection



In the seven years since the American Association of Museums produced *The Belmont Report* calling for increased federal government aid to museums, many people have labored to build a museum power base in Washington. Their efforts have not gone unrewarded: Two agencies alone, the Arts and Humanities Endowments, have provided over $38 million in support for museum programs; and many other federal departments have proved amenable to museums' requests for program aid and technical assistance. During those years too, museums have built an awareness in Washington of their significant resources and educational programs, and have strengthened the case for direct operating support from the federal government.

Government aid is only part of the power base museums must cultivate in Washington. Museums and other nonprofit arts organizations are the beneficiaries—and victims—of other far-reaching decisions made in the nation's capital: on tax reform, occupational health and safety standards, employee pension benefits, postal regulations and the like.

To bring Washington a bit closer to our constituents, this issue focuses on some congressional and federal agency activities which directly influence museum interests. Inevitably, there may have been some omissions, for reasons of space or lack of up-to-date information. We believe, however, that this issue will be helpful in making your own Washington Connection.

Mastering the legislative maze

Introduction of Legislation

Bills before Congress may be developed in several ways:

☐ *By a senator or representative.* Help to put the bill in proper form is available from the Office of Legislative Counsel.

☐ *By the Executive Branch.* The President offers a general outline for legislation in the State of the Union address. Then and later, he may develop bills; executive departments and agencies may also request certain legislation. Executive bills are introduced by the appropriate committee chairman when the President and congressional majority are of the same party; when they are of opposing parties, the bill is introduced by the ranking minority member.

☐ *By constituents.* They may request a bill's introduction and a legislator may introduce such a bill without actually supporting it.

☐ *By pressure groups.* Any interested group (subject to such restrictions as losing tax-exempt status) may lobby for a bill's introduction and may provide technical assistance in designing the bill.

☐ *By committee.* A congressional committee may write a bill. This could occur when a committee has made so many changes in a bill that a completely new bill incorporating the original text and amendments is written (called a "clean" bill); committees commonly write revenue and appropriations bills, both of which originate in the House.

Kinds of Bills

There are several kinds of legislative action:

☐ *Public bills* are general legislation dealing with public questions and become public law if passed and signed by the President. (Identified as H.R. ——— or S. ———.)

☐ *Private bills* deal with limited individual concerns, such as immigration or naturalization processes, and become private law if passed and approved. (Identified as H.R. ——— or S. ———.)

☐ *Resolutions* are passed by one chamber to express its feelings on a matter. The simple resolution has no force of law. (Identified as H.Res. — or S.Res. —.)

☐ *Joint resolutions* have the power of law if passed and signed by the President. This process, which requires passage by both chambers, is used for single purpose legislation, such as a single appropriation for a specific purpose. (Identified as H.J.Res. ——— or S.J.Res. ———.)

☐ *Concurrent resolutions* are passed by both chambers but do not require Executive approval or have the power of law. They are used to amend simple rules or to express the sense of Congress on a matter of principle. (Identified as H. Con. Res. ——— or S. Con. Res. ———.)

Techniques of Introduction

In the Senate, a senator and any number of colleagues may join as cosponsors. On the floor, a senator requests recognition of the presiding officer and permission to introduce a bill. The bill is read twice by title, numbered consecutively and referred to committee. Statements about the bill may be made before the chamber or added to the minutes of the proceedings.

Up to 25 members of the House of Representatives may act as cosponsors of House legislation. After the bill is given to the Clerk of the House, who assigns it a number, it is referred to a committee. No introductory statements about the bill are allowed in the House, but representatives may offer statements in the Extension of Remarks section of the *Congressional Record.* (If additional representatives wish to endorse a bill, they may—in groups of no more than 25—introduce identical copies of the original bill. The bills are the same except for the number they are assigned and the persons listed as sponsors.)

The parliamentarian in either chamber determines to which committee a bill should be assigned. Tradition has determined the jurisdiction of the committees. A bill may be written ambiguously to take advantage of overlapping jurisdictions and favorable committees.

☐ A bill may be referred *exclusively* (to one committee); *jointly* (to two or more simultaneously); *split* (different parts of the bill to different committees); or *sequentially* (to be considered first by one committee, and then another.)

☐ An already-passed House bill may go directly to the Senate floor without being assigned to a committee; this is not true in the House, where a Senate-passed bill must be referred to committee unless a similar House bill has already been put on the legislative calendar.

Initial Action by Committee

Views are solicited from the agency that would administer the bill if it were passed and from the General Accounting Office. The Office of Management and Budget submits the Executive viewpoint on the legislation; this is often an important endorsement for a bill.

The bill then is assigned to the subcommittee with appropriate jurisdiction, which may hold hearings if the bill is of sufficient importance.

The next step is the mark-up session, the process by which the subcommittee makes changes in the bill, adds amendments and decides whether it should report the bill favorably or unfavorably to the full committee.

Hearings

Except in cases actually or allegedly involving national security, most hearings are now held in open session. The hearing usually consists of witnesses providing oral testimony on the bill; committee members may question the witnesses. The hearings may be recessed rather than closed immediately, so that the record may be held open and additions may be made to it. Letters, telegrams and statements from the public may be added to the record.

Hearings may be held to: determine the impact of the legislation; seek information about the legislation; clarify public opinion on the bill; build support for it; provide a forum for dissenting views; delay action on the bill; examine the activity of a program or governmental agency (i.e., oversight hearings on the CIA).

Witnesses at a hearing may be asked to testify or request to do so. Witnesses may be: experts in the area covered in the bill; representatives of agencies or organizations that would be affected by it; interested citizens; or legislators not on the committee considering the legislation.

Full Committee Action

The full committee may repeat all the subcommittee steps, including hearings and mark-up, or it may accept the recommendations of the subcommittee and prepare the report for the full chamber from them. The report represents the written findings of the committee and its recommendations. It is provided to all members of the full chamber.

The report may be: the bill that was sent to committee; the bill with amendments; an unfavorable recommendation (unusual because a committee may stop a bill by simply not reporting it to the chamber—called tabling); or a clean bill (substantial changes may warrant introduction of a new bill, as explained earlier).

The report includes a written explanation of: the bill's purpose and scope; each separate article in the bill; committee amendments; views of agencies and departments; proposals for changes in existing laws; dissenting committee views; cost estimates.

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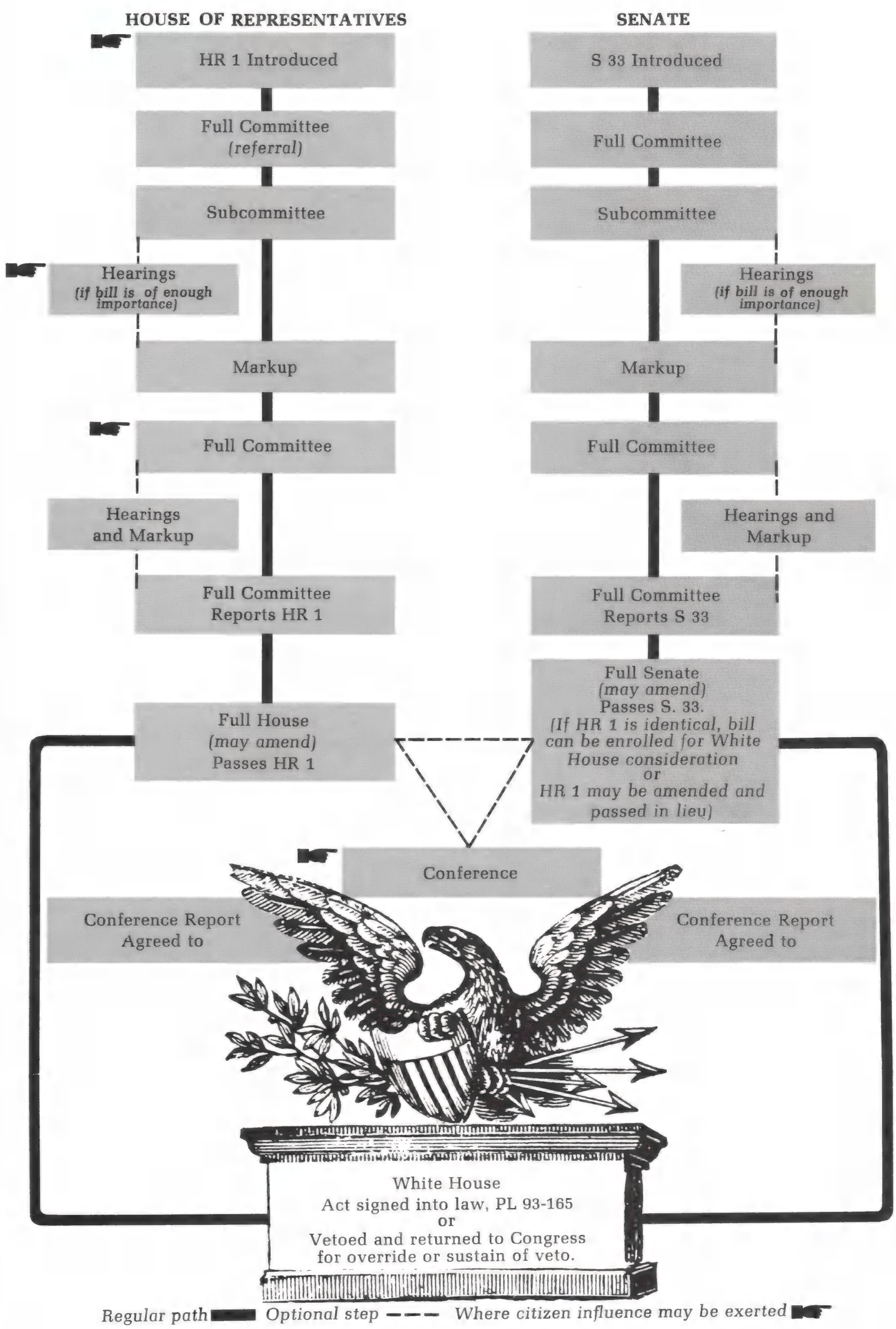
A Typical Journey for Legislation in Congress



Generally, a bill cannot be considered until the published report has been available to the members for three days. This may be waived through agreement between the majority and minority leaders.

Legislative Calendars

There are several differences between action in the House and Senate, primarily based on the size difference between the two houses.

In the Senate, a bill may be sent to the floor in two ways: through a unanimous consent agreement for immediate consideration; or by being placed on the calendar of business (all general orders) or executive calendar (treaties and nominations).

In the House there are five calendars. The first two are generally most important:

☐ Union Calendar—all money- or property-related bills.

☐ House Calendar—all bills of a public character not on the Union calendar.

Others are District of Columbia; private; and consent (bills requiring unanimous approval and therefore noncontroversial).

Bills reach the floor of the House by first being put on one of the calendars. To advance further requires careful manipulation of elaborate rules, so many bills never progress beyond this stage.

Reaching the House Floor

Bills are considered in the order in which they were reported unless special action occurs. A bill may reach the floor by:

☐ being called up by the committee that considered it on a calendar Wednesday (actual Wednesdays). Two hours of debate are allowed and action must be finished that day. A two-thirds vote may cancel a calendar Wednesday and usually they are cancelled.

☐ being sent for consideration by the Rules Committee. Most major bills go through this way. The Rules Committee sets the time limit on the debate, who will control debate, method of consideration. The committee may:

1) institute a closed rule (no amendments may be added; some representatives say they will never vote affirmative on a proposal considered under this rule);
2) allow only committee amendments to be considered;
3) waive points of order against the bill;
4) allow an open rule—floor amendments to be considered.

☐ having a motion to suspend rules succeed. The motion must be seconded by a majority of members and approved by a two-thirds vote.

☐ a discharge petition, which is rarely attempted and seldom successful. A majority of members may require that a committee submit a bill that it has been considering to the House.

Debate, Amendments and Votes

Debate and submission of amendments is virtually unlimited in the Senate.

☐ Except for certain appropriations bills, there is no rule that an amendment be pertinent so senators may add substantive unrelated amendments to any bill.

☐ Debate by each senator is limited to five minutes per measure and twice per day per measure. However, each amendment is considered a measure so the debate is almost unlimited.

☐ Committee amendments are considered first. They may be amended.

☐ After voting on the amendments, the bill is read and voted on by a *voice vote* (most common); *roll-call;* or *division* (standing to be counted).

☐ Final passage is not complete until a motion to reconsider is introduced. The motion is usually tabled or voted down, thus prohibiting any further action on the bill.

☐ The bill is then *engrossed* (a certified written text of the bill as it was finally passed).

☐ If it originated in the Senate, the engrossed copy is sent to the House; if the bill originated in the House, the House engrossed version is returned along with the engrossed Senate amendments and the House is asked to concur with the Senate version.

The House has many complex methods by which legislation is considered.

☐ Procedures for debate, amendments and voting on a specific bill may be set by the Rules Committee or by the chamber itself following an hour-long debate.

☐ Tax and appropriations measures are considered in a Committee of the Whole. Other legislation may be debated in the same fashion. A Committee of the Whole allows a 100-member quorum and time allotted to debate is controlled by the committee's chairman and ranking minority member. Final votes and roll-call votes are not allowed.

☐ Amendments must be germane and are permitted only at the end of general debate.

☐ After voting on amendments in a Committee of the Whole, the House returns to the full house and accepts the report of the Committee of the Whole. The committee may recommend that the full House

1) accept the total proposal
2) vote on some of the amendments and then the whole bill
3) recommit the bill to committee (this would kill the measure)
4) drop the "be it enacted clause" of the bill (which would also kill it).

☐ Depending upon the rule, a vote may be taken immediately or after limited debate.

☐ After a vote on the total proposal, the bill is read a third time and considered for final passage. At this time a member may move

1) to recommit the bill (which would kill it)
2) to recommit the bill with instructions that the committee consider certain amendments
3) that a vote be taken immediately

(A motion for either of the first two steps may be a more accurate measure of a member's feelings than the final vote.)

☐ If the Senate has passed a similar bill, a motion will be made that the House language be substituted under the Senate number and be passed. Termed "passed in lieu," this makes one bill available for conference consideration.

☐ A pro forma motion to reconsider the bill, followed by a motion to table the reconsideration motion, makes further action on the bill impossible.

☐ The House then follows Senate engrossing procedures.

Conference and Compromise

When identical bills are passed in the two chambers, the bill may be *enrolled* (a certified copy of the exact wording as passed printed on parchment) and sent to the President for action. Noncontroversial bills passed by one chamber are usually adopted

see Maze, page 49

Congressional Research Service

In Fiscal Year 1974 the Congressional Research Service (CRS) responded to 202,344 inquiries from congressional committees, individual legislators and their staffs. The answers, provided by 395 research specialists and an administrative and clerical staff of 223, ranged from simple statistics (such as the population of California) to complex studies on special issues and problems. What is CRS, why does it exist and how does it work?

In 1800, Congress formed the Library of Congress as a small working library for its own use. A century later the library's scope and size had expanded to the extent that a special division was needed solely to serve congressional information needs. The Legislative Reference Service, founded in 1914, was primarily a librarian-staffed data-reference service. After World War II, Congress began considering more technical and specialized legislation. As the need for congressional expertise increased, Congress shifted the service's emphasis to subject specialists and information analysis. In 1970, Congress reexamined its needs and made additional changes in the service — including a new title, Congressional Research Service. These changes were based on the premise that Congress, which has a much smaller support staff than the executive branch, needs direct access to a separate legislative research agency staffed by objective, independent subject specialists.

The emphasis of CRS is skilled research, expert consideration of the meaning of information and in-depth analysis. CRS is required to maintain continuous liaison with all committee staffs and legislators and to assist in the analysis and evaluation of legislative proposals. It also must prepare "purpose and effect" reports on any legislative measure scheduled for committee hearings.

CRS serves Congress; it does not handle requests from the judicial or executive branches or the general public. It is a research organization, not an investigative agency. It has no powers of subpoena and limits its sources to already-published information. CRS does not recommend a course of action. It tries to identify and evaluate the benefits and disadvantages of all possible alternative actions. To maintain a nonpartisan attitude, the research specialists—all of whom are college graduates, most with advanced degrees—may not take part in any political activity or advocate any position on a public issue.

Each inquiry is referred to one of eight divisions in the service: congressional reference; American law; economics; education and public welfare; environmental policy; foreign affairs; government and general research; and science policy. Another area is the Library Service Division in which 20 professional librarians and 50 subprofessional and clerical assistants maintain a filing system which catalogs all past CRS research by subject. Also on file are clippings from nine daily newspapers, 2,000 magazines and publications from governmental and lobbying organizations.

More than half of all inquiries to CRS are handled by the Congressional Reference Division. A staff of 51 reference librarians is able to respond to more than half of the inquiries immediately over the phone or within the working day; 90 percent of these inquiries are answered within 24 hours.

If an inquiry is more complex and will require a written report, statistical projection or detailed analysis, it is referred to one of the research divisions. Each division has subject specialists who will prepare a response. The service also employs 24 senior specialists who are nationally recognized experts in a specific area and have had extensive careers outside CRS.

If his or her knowledge of the subject is sufficient, the researcher may reply to a question immediately by telephoning an answer. The research may begin in the Library Service Division and may draw on any of the Library of Congress' 16 million volumes. If the material in either of these sources is adequate to answer the question, it may be photocopied or loaned to the congressional office.

The researcher will tailor the answer to the intended use. A written report may be prepared in a variety of ways for different uses: as a background memorandum for a representative, as the basis for questioning a hearing witness, as statistical ammunition for floor debate or as a draft of the factual portion of a speech to constituents. The answer also may be in the form of a simple phone conversation or testimony before a congressional committee.

In addition to use of the Library Service Division, researchers routinely prepare answers to commonly asked questions. If an issue has generated a great deal of legislative concern or if it is expected to do so, an early inquiry on the issue is carefully answered. The response will include a summary of the problem, a description of past governmental activity and alternative solutions for the future. The reply is duplicated and stored in anticipation of further inquiries. A list of such studies, evaluations of bills in the hearing stage and other major reports prepared by CRS is sent to all legislators each month.

CRS publishes several aids for Congress. The biweekly *Digest of Public General Bills* identifies each bill introduced in either chamber, provides an abstract and follows the progress of each piece of legislation. Bills are indexed by subject and are also listed by sponsors' names. *Major Legislation of the Congress* is a weekly publication concerned with the 250-300 most active bills under consideration. It identifies committee activity, amendments, progress and public law number when the bill is passed.

Influencing legislation

Lobbying by Nonprofit Groups

What, exactly, can a tax-exempt, nonprofit group do to encourage the passage of legislation beneficial to its interests? Can its officers and members urge legislators to vote for the bill? What kind of lobbying and how much will the Internal Revenue Service allow, before an institution's tax-exempt status is questioned?

The answer is vague and elusive. According to one Washington attorney, "It depends on what you're lobbying for. If the administration approves of it, you can get away with almost anything. It is very difficult to put the guidelines in writing."

The IRS code defining 501(c)(3) groups contains a short description of what is—or more accurately, is not—allowed. The regulations—IRS interpretations of the law—are longer and more complex. These are the rules under which organizations generally operate, but, in fact, they are not laws and are subject to continuing reevaluation and reversals by IRS and the courts.

The Law

Section 501 of the 1954 Internal Revenue Code states "An organization described in subsection (c) . . . shall be exempt from taxation . . . unless such exemption is denied under section 502 or 503." Subsection (c)(3) (under which the vast majority of museums are organized) lists exempt institutions as "Corporations, and any community chest, fund, or foundation, organized and operated exclusively for religious, charitable, scientific, testing for public safety, literary, or educational purposes . . . no part of the net earnings of which inures to the benefit of any private shareholder or individual, *no substantial part of the activities of which is carrying on propaganda, or otherwise attempting, to influence legislation,* and which does not participate in . . . any political campaign on behalf of any candidate for public office." [Italics added]

The regulations are interpretations of various phrases and terms in the basic definition. Reg. § 1.501 (c)(3)-1(b) prohibits a tax-exempt status for any institution that has organizational articles allowing it: "To devote more than an insubstantial part of its activities to attempting to influence legislation by propaganda"; to directly or indirectly participate in any candidate's bid for public office; or "To have objectives or engage in activities which characterize it as an 'action' organization." Under Reg. § 1.501(c)(3)-1(c) "An organization is an 'action' organization if a substantial part of its activities is attempting to influence legislation by propaganda or otherwise. For this purpose, an organization will be regarded as attempting to influence legislation if the organization—(a) Contacts, or urges the public to contact, members of a legislative body for the purpose of proposing, supporting, or opposing legislation; or (b) Advocates the adoption or rejection of legislation."

This ban applies to lobbying at the local, state and federal levels. The regulations, however, do say, "An organization will not fail to meet the operational test merely because it advocates, as an insubstantial part of its activities, the adoption or rejection of legislation."

No regulation specifically defines "substantial" or "insubstantial" in terms of money or labor. It is generally recognized, however, that lobbying may not comprise more than five percent of a tax-exempt organization's total operating budget if it is to remain an "insubstantial" part of the institution's activities. If a public charity wishes to exceed the prohibitions on legislative efforts, it may become a 501(c)(4) organization. This provides a tax-exempt status, but contributions to such groups are not tax-deductible.

The Effect

The AAM or an individual museum may report on, but not actively endorse, legislation. While it may report on legislative progress, it cannot contact legislators urging their support nor can it suggest that its members or the general public do so. However, individuals can, in their capacity as private citizens, make their personal feelings regarding legislation known to legislators. The AAM cannot instruct its members to write to legislators but must rely on the individual's ability to assess legislation and its importance and to act accordingly.

These rules apply to legislative action. "Legislative" does not include the executive, administrative or judiciary. "Action" means introduction,

passage or rejection of a proposal in a legislative body. Urging a state arts council, which is an administrative body, to authorize construction of an arts center may not be considered influencing legislation, but writing to state legislators asking them to back an appropriations bill for the construction would be.

A few museums are organized as private foundations. They are strictly prohibited from any legislative effort and the rules governing them define what is and is not considered influencing legislation. According to attorney Richard S. Gallagher who spoke at the Washington Nonprofit Tax Conference early this year, ". . . it is nonetheless important that public charities understand the restrictions on legislative activities imposed on private foundations, since the definition of what is and is not a 'legislative' activity may be applied to public charities by analogy." If a public charity engages in an activity considered under private foundation rules to be outside of "legislative," it need not be concerned whether the action is substantial or not; if it is within the scope of "legislative," then the activity must be carefully monitored to stay within insubstantial limits.

Under IRS' private foundation rules, independent and nonpartisan research or analysis, made available to governmental bodies, members or employees as well as to the general public or special groups, is not legislative action. The information from such studies may be offered in the form of speeches, articles, conferences or press releases. The report may reach conclusions regarding pending or proposed legislation, but if so, the report must show both sides of the issue and be offered in a manner that is not prejudicial to one side or the other.

A nonprofit group that prepares such reports may find its studies are in great demand by legislative bodies. These reports may, in turn, lead to another activity that is considered outside the scope of "legislative" under private foundation rules: responses to written requests.

The rules allow a group to expend funds in preparing a response to a written request for technical advice or assistance from a governmental body or committee. The request cannot be made by one single member unless the person is acting for the group; in turn, the response must be submitted to all members of the group. If copies for each member are not available, a note should be included stating that the report is for all members. An invitation to testify or submit a statement to a committee is not considered a request for technical advice. The testimony is simply considered a chance for the institution to advocate its opinion. Technical advice or assistance does not need to be strictly nonpartisan; it must, however, be relevant and within the scope of the request.

Pending Legislation

Although bills have been introduced to quantify the "no substantial part" clause, none has been enacted. In 1975, Rep. Barber B. Conable, Jr., (R-NY), joined by 22 cosponsors from the House Ways and Means Committee, introduced HR 8021, which would allow a tax-exempt organization to elect to follow a quantitative test. A charity could choose to follow a program under which it would retain its tax-exempt status if, normally, its legislative expenditures for one year did not exceed $1 million or a sliding scale percentage, whichever is lower. The scale ranges from 20 percent for an institution with expenditures up to $500,000 to five percent for one with a budget over $1.5 million. Some sources feel that this legislation also has ambiguous provisions and deserves further consideration.

Citizen Action

There are several points during the passage of legislation when any citizen may affect a bill. Constituency is a key factor. If the person contacting a legislator is a constituent, the effect is much stronger. According to one legislative aide, a representative pays 20 times as much attention to communications from a voter in his or her district than to the general public.

The sooner a citizen knows about legislation and begins to make his or her feelings known, the greater the impact will be. The best time for strongly influencing legislation is prior to introduction. While a representative has more interest in a bill that he or she created, an individual can assist the legislator by providing technical expertise in the mechanics of the bill's operation.

After introduction, keep in contact with the staff of the legislator who introduced it and the staff of the committee that is considering it. The greatest effect after introduction may be made in committee. Once a bill reaches the floor of a chamber, major changes prove to be very difficult.

At the hearing stage, witnesses may request to testify or they may be asked to do so. Scheduling is handled by the committee's staff director or witness clerk. People with general interest in a subject may be kept on a standing witness list. A person interested in a specific bill should contact the staff member in charge of the bill and explain why he or she wishes to testify. Once again, constituency is important. A legislative aide told of a hearing at which senators wishing to testify had to "cool their heels" while constituents of the committee chairman testified.

If a hearing witness gives both oral and written testimony, only one version will be printed in the committee report. Witnesses are usually requested to prepare 100 copies of their prepared statement for a full committee or 50 to 75 copies for a subcommittee. Statements should not exceed 10 pages in length and should be submitted at least 48 hours in advance of the hearing. Additional supporting documents are allowed. Correction of testimony for grammatical and technical errors is allowed and should be made within a reasonable time following testimony.

If a measure goes to a conference committee, it is possible to influence the maintenance or deletion of key amendments or sections by contacting the conferees themselves. Once again, the conferees are legislators representing a certain constituency to which they will listen more than to the general public.

Legislation in the works

The Congressional Record 1975-76

An impressive number of museum- and arts-related bills have been introduced by members of the 94th Congress. These are a welcome indication of an increasing congressional concern for the needs of American cultural institutions. A summary of these bills and their status follows. The further progress of these bills can be monitored by telephoning the Bill Status Office, (202) 225-1772.

Number	Bill Subject	Status
HR 41	Establish an American Folklife Center in the Library of Congress with grant-making authority	Superseded by HR 6673
HR 551	Reintroduce the Museum Services Act (Koch-D-NY-18)	Referred to subcommittee on select education of Education & Labor; no action
HR 585	Allow deductions of 100 percent for gifts by artists & writers (Koch-D-NY-18)	Ref. to Ways & Means; no action
HR 5696	Remove 4 percent excise tax on privately operated foundations (Koch-D-NY-18)	Ref. to Ways & Means; no action
HR 6057	Allow deductions of 75 percent for gifts by artists & writers (Brademas-D-IN-3)	Ref. to Ways & Means; no action
HR 6673	Establish American Folklife Center in Library of Congress with no grant-making authority	Passed; passed Senate with amend.; signed by President 1/2/76 Public Law 94-201
HR 7216	Arts, Humanities & Cultural Affairs Act: reauthorize NEA and NEH; provide museum operational support through HEW; and other provisions (Brademas-D-IN-3, Bell-R-CA-27)	Ref. to subcommittee on select education of Education & Labor; hearings held. One title passed under HR 7782; some titles introduced in HR 12838

Operational support for museums has moved closer to reality in the 94th Congress. The Arts, Humanities and Cultural Affairs Act, a comprehensive bill that includes operational support under a Museum Services Act title, passed the House of Representatives April 26 by a vote of 279 to 59. This cleared the bill for Senate action.

The House bill, HR 12838, provides for the reauthorization of the National Foundation on the Arts and Humanities, operational support for museums, funding of state humanities councils and a challenge-grant program under the National Endowment for the Arts.

Under the Museum Services Act, the bill establishes an Institute of Museum Services in the Department of Health, Education and Welfare, with a director and National Museum Services Board appointed by the President with the consent of Congress. With the advice of the board, the director will be authorized to make grants to museums for exhibitions, educational programs, professional training, conservation of collections, traveling programs and general operating expenses.

The 15 board members will represent all museum disciplines, zoos, botanical gardens and the general public.

Grants under the bill cannot exceed 75 percent of a program's cost. Congress is authorized to appropriate $15 million and $25 million, respectively, for the first two years, and such sums as Congress determines for FY 79 and 80.

A History

The birth of the Museum Services Act has not been easy. The gestation period has spanned six years and three sessions of Congress. On May 24, 1971, Reps. John Brademas (D-IN) and Dan Rostenkowski (D-IL), introduced the Museum Services and Construction Act, which would have provided grants on a 50 percent matching basis through HEW. Funds would have been available for renovation and rehabilitation of facilities, professional training and programs. The first-year authorization would have been $40 million, with no figure set for the following two years. A 15-member advisory committee would have assisted the HEW secretary in governing the program's policies.

In 1971, museums received less than one percent of their operating funds from the federal government, and that support came primarily from the endowments. The National Museum Act, which had been authorized by Congress six years earlier, received its first appropriations in mid-1971. Also that year, NEA began its Museum Program.

On November 11, 1971, during the AAM Museum Trustees Committee workshop in Washington, Sen. Claiborne Pell (D-RI) introduced the first Senate version of the Museum Services Act, calling for $145 million for museum services over five years. Initial year funding would have been $25 million,

HR 7490	Reauthorize NEA and NEH (administration proposal)	Ref. to subcommittee on select education of Education & Labor; no action
HR 7782	Arts and Artifacts Indemnification: provide indemnification of international exhibitions (one title of HR 7216)	Passed; passed Senate under S 1800; signed by President 12/20/75 Public Law 94-158
HR 8021	Allow lobbying by 501 (c) (3) groups with provisions (introduced by Conable-R-NY-35, cosponsored by 22 representatives)	Ref. to Ways & Means; no action
HR 8274	Provide checkoff on tax returns for contributions to support arts and humanities endowments (Richmond-D-NY-14)	Ref. to Ways & Means; no action
HR 8773	Appropriate funds for NEA and NEH for current fiscal year	Passed both houses; signed by President 12/23/75
HR 9657	Reauthorize NEA and NEH, provide operational support for museums, and other provisions (Brademas-D-IN-3)	Ref. to Education & Labor
HR 10612	Tax Reform Act of 1975; phase one of tax reform	Passed; ref. to Senate
	Phase two	Ref. to Ways & Means; hearings held
HR 12838	Reauthorize NEA and NEH, provide museum operational support under HEW, establish NEA challenge grant program, fund state humanities councils (Brademas-D-IN for education subcommittee)	Passed 4/26/76. Senate arts & humanities subcommittee recommended bill to full Labor & Public Welfare Committee 4/28/76.
S 22	Revise copyright laws	Passed; ref. to House Judiciary Committee
S 1435	Allow deductions of 75 percent for gifts by artists and writers (Javits-R-NY)	Ref. to Finance; no action
S 1618	Establish an American Folklife Center in the Library of Congress with no grant-making authority	Passed; signed by President 1/2/76 Public Law 94-158
S 1695	Establish American Bicentennial Photography and Film Project; provide employment for photographers and film-makers and establish archive of contemporary American life (Nelson-D-WI)	Ref. to Labor & Public Welfare; no action
S 1797	Earmark 10 percent of emergency job funds (CETA) for use by private nonprofit institutions	Ref. to Labor & Public Welfare; no action
(S 1800)	Arts, Humanities and Cultural Affairs Act: reauthorize NEA and NEH; provide museum operational support through HEW; and other provisions (Pell-D-RI) (One title passed as S 1800; one title introduced jointly as HR 9657; no new number assigned to remaining provisions of the bill)	Ref. to Labor & Public Welfare; hearings held. One title passed
S 1800	Arts and Artifacts Indemnification Act: provide indemnification of international exhibitions	Passed; signed by President 12/20/75 Public Law 94-158
S 1809	Reauthorize NEA and NEH (administration proposal)	Ref. to Labor & Public Welfare; no action
S 2569	Bicentennial Era Museum Services Act: provide museum operational support through NEA for three years (Hathaway-D-ME)	Ref. to Labor & Public Welfare; no action

with a 75 to 25 percent ratio between federal and private funds. The Senate version did not provide for construction or renovation.

Museum services proposals were not resurrected until early in the 93rd Congress, which convened in 1973. Sponsors of a House bill that would have authorized $40 million for museum renovation, exhibitions, staffing and general operations were Reps. Brademas, Rostenkowski and the late Wright Patman (D-TX). Sen. Pell reintroduced his proposal, which would have provided, through HEW, $40 million the first year and $25 million in succeeding years for museum operations, maintenance and renovation. The Senate version had 21 cosponsors when it died at the end of the session.

In the 94th Congress

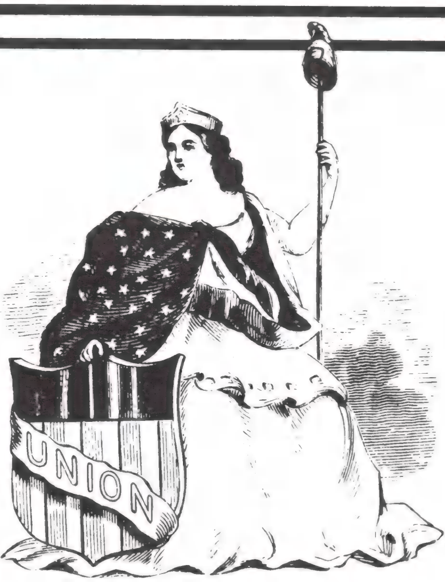
The Arts, Humanities and Cultural Affairs Act was introduced in May, 1975, as S 1800 and HR 7216, by Sens. Pell and Jacob Javits (R-NY) and Reps. Brademas and Alphonzo Bell (R-CA). This time operational support for museums was tied to the NEA-NEH reauthorization. Additional amendments called for the indemnification of international exhibitions and earmarked percentages of endowment funds for the American Film Institute and humanities councils that were established as state agencies. Separate bills reauthorizing the endowments also were introduced, and Rep. Edward Koch (D-NY) reintroduced the Museum Services Act from 1973.

Hearings on HR 7216 and S 1800 were held in Washington, D.C., Fort Worth, Texas and New York City during the fall.

The amendment authorizing indemnification of international exhibits passed both houses and was signed by the President on December 20. [See *Insuring Exhibits from Abroad*, p. 43]

In September the House reintroduced portions of the comprehensive legislation under HR 9657. This proposal, which was never acted upon, reauthorized the endowments, earmarked funds for AFI and required certain funds for state humanities councils that were official state agencies. It also created an Institute for Museum Services under HEW.

see Legislation, page 49



A watchful eye in the public interest

Is Big Brother watching the museum community? MUSEUM NEWS asked a number of federal departments and agencies to describe the administrative and regulatory powers of their organizations as they relate to museums. The responses we received provide a brief look at some of the hundreds of federal laws and regulations that affect institutions of all sizes, directly and indirectly. Seven agencies replied to our request; sections on the Postal Service and the EEOC were excerpted from other sources. The Internal Revenue Service and the Interstate Commerce Commission did not reply.

U.S. Postal Service

The United States Post Office is now a quasi-governmental corporation rather than a department of the executive branch. Restrictions on what sort of printed matter may be sent through the mails and rates for literary and other artistic magazines are of particular interest to . . . [museums].

Postal Rates. Certain provisions of the postal regulations appear to give favorable treatment to publications. Among them are library rates and rates for books and certain periodicals: One example is a special second-class rate for certain nonprofit organizations. This is an especially favorable rate as it amounts to one-half of the already favorable second-class rate. Publications allowed this special postage rate are: those published by nonprofit religious, educational, scientific, philanthropic, agricultural, labor, veterans, and fraternal organizations, associations of rural electric cooperatives, and official highway development agencies of a state; and program announcements or guides published by an educational radio or television agency of a state or political subdivision, or a nonprofit educational radio or television station.

Similar provisions apply to nonprofit organizations qualifying otherwise for third-class rates, except that they apply only to religious, educational, scientific, philanthropic, agricultural, labor, veterans, and fraternal organizations. Recently, the Postal Service agreed to include 501 (c)(3) arts organizations as qualifying for the third-class bulk rates. . . .

Excerpted from the *Cultural Directory* © 1975, Associated Councils of the Arts

Civil Service Commission

William M. Ragan

It is the responsibility of the Civil Service Commission to meet the personnel needs of the Smithsonian, army, navy, and other federal museums with respect to the staffing of positions in the competitive civil service. This means establishing qualifications and other standards that candidates must meet for professional positions unique to museums and for necessary positions of an administrative, clerical, protective or other nature, and testing applicants for these jobs. The museums use similar standards for filling positions staffed by employees paid from their trust funds; they also have a corps of volunteers.

Federal Bureau of Investigation

Donald W. Moore, Jr.

The FBI has no investigative responsibilities specifically pertaining to museums. On infrequent occasions, however, it is called upon to investigate thefts of museum artifacts which constitute violations of federal laws within its jurisdiction. Such violations would include the interstate transportation of a stolen artifact valued at $5,000 or more, and the theft of any artifact from a federally owned museum.

Equal Employment Opportunity Commission

Anne Marshall

The EEOC administers and primarily enforces Title VII [of the 1964 Civil Rights Act, which prohibits job discrimination on the basis of race, sex, religion, color or national origin.] EEOC has two main functions: 1) investigating complaints of job discrimination, attempting to conciliate these complaints and taking court action, if necessary, and 2) assisting employers and unions that request help in setting up and operating affirmative action programs to help minorities and women achieve equal employment opportunity. . . .

The commission also holds public hearings to examine the employment practices of major firms and labor organizations in a particular industry or geographic area. The commission then seeks to remedy the unlawful employment practices disclosed by the hearings.

Title VII covers all workers in private industry and state and local government, with several exceptions. [For example, coverage is limited to employers of 15 or more or to labor unions with 15 or more members; however, although an employer may have

under 15 employees in one particular branch office, such as a university or state museum, those employees are covered if the aggregate number of all employees is 15 or more.] . . .

A charge of discrimination may be filed by any individual or group . . . who believe they have been discriminated against, or by an individual or a group *on behalf of* any individual who may have been discriminated against. Charges of individual acts of discrimination may be filed, as well as charges of a "pattern or practice" of discrimination that affects many workers. . . .

It is very important to file a discrimination charge as soon as possible [after the discriminatory act] . . . . Information on filing a charge or advice and assistance about job discrimination laws may be obtained from the nearest EEOC office or from the EEOC, Washington, D.C. 20506.

If the person filing a charge . . . lives in a state or locality which has an *enforceable* fair employment practices (FEP) law, EEOC must initially . . . defer that charge to the state or local human rights or civil rights agency for their investigation. After 60 days have passed, EEOC will automatically reactivate the charge, unless it has been settled to the satisfaction of the complainant. . . . If there is no enforceable FEP law, the local EEOC office will process the charge immediately without deferral.

Excerpted from "Employment in the Eyes of the Law" (*MUSEUM NEWS*, March, 1973)

Department of Labor

John W. Leslie

Museums and cultural institutions—employers of some 30,000 full-time American workers—are affected in many ways by laws and programs administered by the Labor Department. These laws are designed to protect workers' wages, hours, working conditions and employment opportunities, and they set forth obligations for employers in both the public and private sectors.

Many museums are required to comply with minimum wage, overtime, equal pay and recordkeeping provisions of the Fair Labor Standards Act (FLSA). [See Employment Standards Administration.] Special wage and hour standards apply to institutions receiving federal grants covered under the Arts and Humanities Act. One standard requires payment of prevailing area wages as determined by the Secretary of Labor.

Public and private museums are subject to a number of equal employment opportunity requirements—Title VII of the Civil Rights Act administered by the EEOC; the federal government's own policy banning discrimination against minority and women employees; and many state and local statutes. Museums employing at least 20 workers must also observe the Age Discrimination in Employment Act, which protects workers aged 40 to 65. This law is administered by the Labor Department.

As the trend toward employee unionism continues to grow, museums are faced with the challenge of developing effective labor-management relations programs. This is particularly true in the public sector. While membership in all major employee unions has increased over the past decade, only three unions registered increases of more than 100 percent. All three were public employee unions.

The Labor Department plays a major role in carrying out the federal government's labor-management relations program established under Executive Order 11491 and its various amendments. The department also provides technical assistance to state and local government workers and managers in the interest of maintaining sound labor-management relations at those levels. It administers the Labor-Management Reporting and Disclosure Act which sets forth certain rights and responsibilities for all labor organizations in the U.S.

While museums are important assets to the cultural development of our nation, they also play a vital role in our economy as a source of jobs for American workers. In this period of high unemployment, hundreds of thousands of public service jobs have been created in a wide variety of state and local government institutions using Labor Department funds under the Comprehensive Employment and Training Act (CETA). Many of these temporary but worthwhile jobs have been made available to unemployed and disadvantaged young people and adults in museums.

The department's Bureau of Labor Statistics predicts that museums, including art galleries and zoos, will become an even more plentiful source of permanent employment for workers in years to come. There were some 29,000 workers employed in this industry during 1970. Total employment is expected to increase an estimated 75 percent to some 50,000 by 1985.

As the number of museum employees increases, so will the responsibilities of their employers under federal labor laws. The Labor Department administers 134 statutes and orders, only a few of which have been discussed here. More detailed information on those applying to museums is available by calling or writing to the nearest Labor Department office listed under U.S. Government in the telephone directory.

Employment Standards Administration

Bernard E. DeLury

The Department of Labor's Employment Standards Administration administers and enforces laws intended to identify fair employment practices and to protect American workers from unfair treatment on the job. Three of these laws are particularly relevant for museums. They are the Fair Labor Standards Act (FLSA), the Equal Pay Act (an amendment to the FLSA) and the Age Discrimination in Employment Act.

The Fair Labor Standards Act establishes and requires payment of a minimum wage of either \$2.20 or \$2.30 an hour. It also requires overtime pay based on the number of hours worked in a week. Most workers in the United States are covered under this act and are entitled to receive at least a

(continued next page)

minimum wage and one and one-half times their regular rate after 40 hours of work in one week.

Coverage under the FLSA is based on an individual's or an enterprise's involvement in foreign or interstate commerce. With the exception of state or local government-operated institutions, museums that are cultural and educational in nature and that function on a nonprofit basis, with business income of less than $250,000 a year, are generally not covered as an enterprise under the FLSA. This simply means that *all* employees of such a museum are not automatically covered under the act, although *some* employees indeed may be covered.

Many museums, for example, sell merchandise in a museum shop or charge admission to visitors. If the gross annual business income from these ventures for a nongovernment museum amounts to at least $250,000 but less than $1 million annually, then all of the employees involved in such business activities are entitled to at least the minimum wage of $2.20 an hour and overtime pay. If the business income exceeds $1 million a year, the employees must receive at least $2.30 an hour. The $2.20 rate also applies to employees of a government-operated museum.

Further, coverage has traditionally been applied—on an individual basis—to employees who order or receive goods from out of state; who handle or produce goods for shipment outside the state; who keep records related to these operations; and who use the telephone, telegraph and mails for interstate communication on a regular and recurring basis. Employees are also considered individually covered when they watch, guard or maintain places where goods that move in interstate commerce are temporarily held. Most museums regularly receive and ship exhibits and art objects in interstate commerce; the employees who do this type of work in a nongovernment museum qualify for the $2.30 an hour minimum wage.

Unless an exemption exists, the overtime pay principle of at least one and one-half times the regular rate of pay after 40 hours in one work week applies to all workers covered under the act. The act also prohibits employers from discriminating against or discharging an employee for filing a complaint or participating in a proceeding under it. Violators are subject to civil or criminal action.

The Equal Pay Act was passed as an amendment to the FLSA in 1963. Designed to protect men and women against pay discrimination based on sex, the act applies to most workers covered by the FLSA and to most white-collar workers.

The Equal Pay Act prohibits employers from paying different wages—because of sex—to men and women doing substantially equal work in the same establishment. It prohibits employers from reducing wages of either sex to come into compliance, and it prohibits labor organizations from causing an employer to violate the act. The law does not, however, apply to pay differences based on anything other than sex. For example, seniority or merit systems or systems that reward worker productivity are not in violation. Employers who violate the act may be penalized by payment of back wages, interest, liquidated damages, attorney's fees and court costs.

The Age Discrimination in Employment Act, enacted in 1967, prohibits arbitrary employment discrimination based on age against persons 40 to 65. The prohibitions on age-based discrimination extend to most areas of employment, including but not limited to hiring, discharge, leave, compensation, promotions and training. The act also prohibits placing help-wanted ads indicating any preference, limitation, specification or discrimination based on age that would be considered a legal violation. For example, the use of terms such as "boy" or "girl" in an ad is prohibited since it implies that qualified applicants may be excluded because of their age.

Coverage under the act applies to private employers with at least 20 employees; to public employers, whether federal, state or local government units; to employment agencies serving covered employers; and to many labor organizations. The ADEA does not apply in cases where a bona fide seniority or employee benefit plan exists. Nor does it apply in cases where age is a bona fide occupational qualification that is reasonably necessary to a particular business' normal functioning or where a differentiation is based on reasonable factors other than age.

The act's enforcement provisions are closely tied to those of the FLSA. Amounts owed to an individual due to a violation are treated as unpaid compensation under the provisions of the FLSA, which authorizes enforcement through civil actions in the courts.

More information on these acts may be obtained by calling the nearest area office of the Labor Department's Wage and Hour Division. They are listed in the telephone directories under U.S. Government.

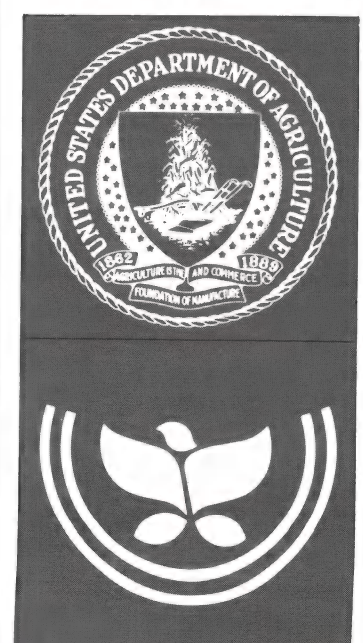
Occupational Safety & Health Administration

Bert Concklin

A 3,000 - year - old Egyptian mummy and a 23-year-old museum worker may appear, at first glance, to have very little in common. Yet, surprisingly, they share some very real dangers. Both can be badly damaged in an in-house accident; both can be cut, disfigured or dismembered, or suffer the ravages of chemical or bacterial tissue damage; and both require protection.

OSHA exists to help protect the safety and health of America's working men and women. Although it can't do much for the health of the 3,000 - year - old Egyptian, it can and does play a significant part in the working life of the museum employee.

The Occupational Safety and Health Act of 1970 covers more than 60 million employees in the United States, and is the first national safety law. It establishes standards that require each employer to provide employees with work, and a place of work, free from recognized hazards that could cause death or serious injury. It also re-



quires that the employee comply with all safety and health standards that apply to his or her job. Under the act, an "employer" includes nonprofit organizations that have one or more employees. Storage in museums must not create hazards. Bags, bundles, boxes and other containers must be stacked, blocked, interlocked and limited in height so that they cannot slide or collapse. Storage areas must be kept free from an accumulation of materials that may cause tripping, fire, explosion or the harboring of rats and other pests. Adequate storage space should be available at the receiving, processing and shipping areas, and the storage areas should be arranged to facilitate the placing and removal of objects in the safest and most orderly manner possible.

Museum collections are easy victims of fire. For protection, OSHA standards require that portable fire extinguishers be provided at convenient and conspicuously accessible locations and that storage facilities be provided with an alarm system. This system may be in the form of central station supervision of automatic fire detection, sprinkler waterflow alarms, or a watchman making recorded rounds. All materials must be stored, handled and piled with due respect for their fire hazard characteristics. Significant quantities of hazardous material must be separated from other storage areas by firewalls.

OSHA's General Industry Standards include rules covering fire protection; materials handling and storage; machinery and machine guarding; hand and portable powered tools and other handheld equipment; powered platforms; manlifts; and vehicle - mounted platforms; hazardous materials; personal protective equipment; electrical code; and occupational health and environmental control in the workplace.

An important part of the work of every museum is what OSHA calls "materials handling"—the leading cause of disabling occupational injuries in the United States. In fact, almost 25 percent of all disabling occupational injuries, according to the National Safety Council, are the result of materials-handling accidents.

One way to prevent accidents while handling materials is to practice good housekeeping—a practical way to reduce operating cost, increase productivity, open aisles to permit a freer and faster flow of traffic, reduce fire hazards, lower accident rates, and raise employee morale.

The act affects both employers and employees. Employees are required to comply with OSHA standards, as well as with all rules, regulations and orders issued under the act that apply to his or her own actions and conduct on the job.

Just as every museum carefully inspects its collections, OSHA also carefully inspects the workplaces of the nation — including museums. OSHA's inspectors are called compliance officers, specially trained safety and health officers and industrial hygienists. They conduct inspections during regular working hours, except in special circumstances. Of course, a workplace may be found to be in compliance with OSHA standards. In that case, no citations are issued or penalties proposed. If violations are found in the workplace under inspection, citations may be issued and civil penalties may be proposed. If OSHA's findings are contested by the employer, they are subject to final action by the Occupational Safety and Health Review Commission.

The compliance officer may not, on his own, impose or propose a penalty "on the spot" at an inspection, nor can he close an establishment or process. However, OSHA can act quickly in the courts to deal with imminently dangerous situations.

Planning and performance pay off in safety and health —for a museum's employees as well as for the continued well-being and preservation of its prized collections. Safety and health have to be in the forefront of management concerns, as they are an important part of the day-to-day activities of every member of the museum's staff. Then the museum can be a place for the living present, as well as a proud repository of some of history's finest legacies.

U.S. Customs Service

Richard J. McGowan

The U.S. Tariff Schedules and other statutes enforced by the 187-year-old Customs Service facilitate a constant flow of foreign art, literature and educational materials to American museums.

Necessary restrictions on this cultural exchange are predicated on protecting the American artist and his works, preserving U.S. commerce, and preventing where possible the smuggling of international art objects and the plundering of archeological treasures of other countries. By nature complex, the tariff schedules cover many categories into which fall items of interest to museums and other exhibiting institutions. With few exceptions, the tariff schedules provide for duty-free entry of items destined for noncommercial institutional display to the public.

Of prime importance to the museum's importer is Item 862.10, which provides for the free entry under bond of articles imported for exhibition by an institution or society established for the encouragement of agriculture, arts, education or science; or for such exhibition by any state or for a municipal corporation. This provision does not apply to articles intended for sale or for any purpose other than exhibition; nor does it apply to any institution or society engaged in or connected with private or commercial business. If such articles are used contrary to this provision within five years after the date of entry, the bond is subject to forfeiture.

Articles such as, but not limited to, art objects, antiques, rare books, artifacts, musical instruments, natural history specimens and manufactured products may be entered free of duty under this broad provision of the tariff schedules, whether they are imported for permanent display or for temporary display and then exported to their foreign owners. A copy of section 10.49 of the U.S. Customs Regulations which sets forth the procedure to follow for free entry under Item 862.10 may be obtained from any U.S. Customs office.

(continued next page)

The tariff schedules also provide for free entry of museum-oriented articles under other provisions. However, importers, in some cases, may have difficulty in documenting a claim. Covered for free entry are paintings executed wholly by hand; certain unbound prints that are printed by hand from plates, stones or blocks that are etched, drawn or engraved with hand tools; certain original sculptures produced by professional sculptors; original mosaics; other original works of the free fine arts; and productions of American artists residing abroad temporarily.

The tariff schedules also provide for the free entry of ethnographic objects made in traditional aboriginal styles at least 50 years prior to their date of entry and for other antiques made prior to 100 years before their entry date.

Works of free fine arts, drawings, engravings, photographs and philosophical and scientific apparatus may be entered duty free by professional artists, lecturers or scientists arriving from abroad and intending to use the materials for exhibition, illustration, promotion and/or encouragement of art, science or industry in the United States. Importers must post a bond and guarantee exportation of these items within one year of entry. This period may be extended on written application to a maximum of three years.

Specimens of archeology, mineralogy or natural history (including specimens of botany or zoology other than live zoological specimens) imported for any public or private scientific collection for exhibition or other educational or scientific use may be brought in duty free, provided they are not for sale or other commercial use.

The museum's curator or purchasing official is encouraged to consult local Customs Service authorities before embarking on a foreign purchasing mission, in order to determine the most advantageous method of ensuring duty-free entry and proper documentation for materials to be entered under the above categories. A list of Customs offices at ports of entry throughout the country is obtainable free of charge from the U.S. Customs Service, Washington, D.C. 20229.

Customs cooperation with the museum and art world does not stop at tariff enforcement and interpretation. Working with INTERPOL—the international police organization—the Customs Cooperation Council, domestic and foreign police and other law enforcement agencies, U.S. Customs has participated in the return of many art objects stolen from museums.

Regulations restricting the importation of pre-Columbian architectural sculpture or murals from Latin America were adopted by Customs in June, 1973. The regulations are aimed at halting the smuggling of pre-Columbian structures which are protected by law in Bolivia, British Honduras, Costa Rica, Dominican Republic, El Salvador, Guatemala, Mexico, Panama, Peru and Venezuela. Customs regulations prohibit the importation of certain of these artifacts unless accompanied by a certificate of authorization for exportation from the country of origin.

In January, 1974, Customs was instrumental in returning to Mexico an ancient stone carving of a humanized jaguar, described as a monolith from the Mexican Olmec culture and believed to be well over 2,000 years old. Customs agents, acting on a request from Mexican authorities, located the missing monolith in an uptown New York warehouse.

As a seizing agency, Customs has priority in allocating items forfeited for fraudulent entry in this country. Many of these items are turned over to the General Services Administration, which finds a suitable repository for them among other federal agencies. The Smithsonian Institution's collections have been augmented by items seized by Customs. Among them are: 14 star rubies, 52 carvings, 152 pieces of jade, 46 ethnological articles, two diamonds, two Buddhas and three bird skins.

Copyright Office

Waldo H. Moore

Present law. The copyright law (Title 17 of the United States Code) grants to authors and their successors in interest the right to protect their original works of art, literature or music against unauthorized copying and certain other uses, subject to the conditions specified by the law.

Copyright protection under the present law is secured by publishing a work with the required notice of copyright; publication of a work without a notice conforming to the law results in the irretrievable loss of copyright. The statute provides protection for a period of 28 years from the date of first publication, and the copyright can be renewed for a second 28-year term by a registration in the last year of the first term.

Publication in the copyright sense is usually regarded as the distribution, under authority of the copyright owner, of copies of the work to the public. But some court decisions indicate that the unrestricted exhibition of a work of art, for instance in a museum where there is no restriction on copying by the public, is a publication and that, if the work bears no notice, the copyright is thereby lost.

After copyright has been secured by publication with the notice of copyright, registration must be promptly made by sending the Copyright Office two copies of the work (or, in the case of most works of art, photographs or other identifying reproductions in lieu of the copies) together with an application and the statutory fee (at present $6).

Also statutory copyright for materials in various classes, including works of art, can be secured by registration in unpublished form upon the deposit of one copy or representation of the work, along with the application and fee, and the term begins on the date of deposit rather than date of publication. A collection of unpublished works, if otherwise registrable, can be submitted with one application and fee, provided that it is assembled and deposited in an orderly arrangement and bears a single title, and that all the components are by the same author and are registrable in the same class.

Unpublished works for which statutory copyright has not been secured by registration are protected by common law, and this protection is considered to last as long as the work remains unpublished and unregistered.

Under the statute compilations, adaptations, and other versions, including art reproductions, of works in the public domain or of copyrighted works when produced with the consent of the copyright owner of such works, or works republished with new

matter, are regarded as new works subject to copyright; but this does not secure or extend copyright in the earlier works.

The transfer of ownership of the physical object does not of itself constitute a conveyance of its copyright, or vice versa. A statutory copyright can be assigned only by an instrument in writing signed by the copyright owner. Nevertheless, the rule applied by the courts to works of art protected by the common law appears clearly to be that, in the absence of proof to the contrary, the unconditional sale of the physical object carries with it the transfer of the common law copyright. However, in 1966 New York state enacted a statute which provides that, whenever a work of fine art is sold or otherwise transferred by or for the artist who created it, the common law copyright is reserved unless expressly transferred in writing.

The term "work of art" in the copyright sense extends to all works that embody creative authorship in their delineation or form, and is not limited to "fine art."

The courts have interpreted the copyright statute to mean that there can be no copyright in works created by U.S. government employees as a part of their official duties. Hence the copyright statute is not considered a bar to protection for works created by persons other than U.S. government employees under federal contracts or grants; but the question whether there shall be a copyright protection for such works, and if so under what conditions, may be governed by other statutes, or by the policy or regulations of the particular government agency, or by agreement between the agency and the producer of the work.

Revision bill. A bill for the general revision of the copyright law (S. 22) passed the Senate by a vote of 97-0 in February, 1976, and is currently under consideration in the House. This measure will modernize the law and bring it into general agreement with the copyright laws of most of the other major nations of the world.

One of the most important features of the revision bill is that it will create a single national system under the federal copyright statute for virtually all works, published or unpublished. The bill provides a new term of protection consisting of the author's life plus 50 years after his death.

It specifies that for all copyrighted works the copyright owner has, subject to certain limitations, the exclusive rights to reproduce the work in copies and to prepare derivative works based on the copyrighted work, and that for most categories, including pictorial, graphic and sculptural works, the copyright owner has the exclusive right to display it publicly. Among the limitations on these rights is the provision that the owner of a lawfully made copy of a work is entitled, without the authority of the copyright owner, to sell or dispose of that copy and to display it, but these privileges do not, unless authorized by the copyright owner, extend to a person who has acquired the copy from the copyright owner without acquiring ownership of the copy.

In addition to other changes, the bill makes clear that virtually all transfers of copyright ownership must be in writing and signed by the owner of the copyright conveyed or his agent; thus cases of presumed intent to assign the copyright inferred from sale of the physical object will not arise under the new law.

Subject to certain conditions, the bill exempts from copyright liability a library or archives that makes a duplicate copy in facsimile form of an unpublished work in its collections, including a pictorial, graphic or sculptural work, for purposes of preservation and security or for deposit for research use in another library or archives. Moreover, a library or archives is permitted to reproduce a copy of a published work, again including a pictorial, graphic, or sculptural work, for replacement of a copy damaged, deteriorating, lost, or stolen, if the institution is unable to obtain a replacement at a fair price.

While the bill calls for notice of copyright on published works, the omission of the notice will not invalidate the copyright under certain circumstances. However, the year date of publication is called for in all categories of works, the only exception being for pictorial, graphic or sculptural works that are reproduced on greeting cards, postcards, stationery, jewelry, dolls, toys and useful articles. The bill also provides that no notice is required on works which are on public display or exhibition but are not distributed or offered for distribution in copies to the public, since under the bill they are not regarded as published.

The Copyright Office supplies application forms, circulars giving general information on copyright, and printed matter about the revision bill free on request. Write to the Copyright Office, Library of Congress, Washington, D.C. 20559. On matters of special concern, call (703) 557-8700.

Private giving for public purposes

The Filer Commission Report: Is It Good for Museums?

Stephen E. Weil

The Commission on Private Philanthropy and Public Needs (more often referred to as the Filer Commission after its chairman, John H. Filer) was established in November, 1973, at the initiative of John D. Rockefeller III and with the encouragement of high-ranking members of Congress and the Department of the Treasury. Its objectives, as outlined by the commission, were:

☐ to study the role of both private philanthropic giving in the United States and that area through which giving is principally channeled, the voluntary "third" sector of American society; and

☐ to make recommendations to the voluntary sector, to Congress and to the American public concerning ways in which the sector and the practice of private giving can be strengthened and made more effective.

The commission's work has increased by a quantum leap our understanding of charitable donors and donees, the tax incentive and other mechanisms which link them, and the social context in which philanthropy occurs. Its findings and recommendations have been published in a final report, *Giving in America: Toward a Stronger Voluntary Sector*. Though brief, the report is the distillation of more than 80 studies conducted under the commission's sponsorship, and reflects as well the expert testimony of more than 100 consultants and advisors.

Elsewhere, the report will be discussed in the broad terms that its importance clearly warrants. Museums should follow these discussions with interest; whatever impact the commission's report may have on the quality of American life generally, must, at least incidentally, also affect both museums and those who work for them. Nevertheless, while fully acknowledging the deliberate parochialism of the question, it is necessary to ask of the report: "Is it good for museums?" The answer, insofar as the commission's specific proposals are concerned, appears to lie somewhere between "not very" and "not at all."

Carrots and Sticks

Concluding the report are 19 recommendations [see box on the opposite page] which, as viewed from the nonprofit sector, can be considered of two types: carrots and sticks. Nourishing as some of the carrots may be for *other* nonprofit organizations, they promise little added sustenance for museums. Some of the sticks, on the other hand, could prove painful for everyone.

There is no reason to believe that the commission bore any animus toward museums. To the contrary, museums (or more precisely the categories of "civic and cultural," "cultural institutions," "arts and humanities" and "other" in which they are variously classified) are referred to positively when they are referred to at all.

The fact is that museums are not a significant segment of the universe the report seeks to embrace — an estimated *six million* private nonprofit organizations. By any conventional statistical measure, they are dwarfed by the giant educational, religious, medical and welfare organizations that tower above the nonprofit landscape. When measured by number of organizations, aggregate operating budgets, annual contributions or number of employees, museums account for less than one percent of the total. Not even the accumulated wealth represented by their collections, endowments and physical plants is of major consequence when compared to the combined holdings of American universities, churches and hospitals. The significance of museums thus must be measured by other means. Given the commission's broad mandate, it is not surprising that museums were not treated with greater particularity.

If museums cannot complain of hostility on the commission's part, neither should they have any quarrel with the assumptions that underlie its recommendations. These are set forth in the first part of the report—an eloquent summary of the case that public needs may be best met by a mix of private and govern-

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Giving in America, the Filer Commission report, may be obtained by writing the commission at 1776 K St., N.W., Washington, D.C. 20036. $1.50 donation requested. Also available is a summary of the 80-odd reports prepared for the commission.

ment initiatives. There is, said the commission:

"... the deeply rooted American conviction that no single institutional structure should exercise a monopoly on filling public needs, that reliance on government alone to fill such needs . . . risks making human values subservient to institutional ones, individual and community purposes subordinate to bureaucratic conveniences and authoritarian dictates."

The commission's argument goes deeper. The value of private nonprofit organizations is not simply as a hedge against monolithic government. By their very nature, they can experiment and act with a speed and flexibility seldom practical for public agencies. Because of their smaller scale, nonprofit organizations may provide vehicles for individual expression and influence at levels not possible in the "giant and impersonal institutions of business and government." Most importantly, unlike government, they can ". . . support causes and interests that may be swept aside by majoritarian priorities and prejudices."

Those who cherish the qualities that set the American museum system apart from the state-dominated organizations of many other countries can only applaud the commission's analysis. Its recommendations, on the other hand, should cause them serious concern.

The Low-Fat Carrot

Private nonprofit organizations can remain private only as long as they have reliable sources of funds, other than those flowing from various levels of government for special project support or as direct operating grants. The commission first addressed itself to these private funds.

see Weil, page 49

Recommendations of the Filer Commission

Broadening the Base of Philanthropy

1. That to increase inducements for charitable giving, all taxpayers who take the standard deduction should also be permitted to deduct charitable contributions as an additional, itemized deduction.

2. That an additional inducement to charitable giving should be provided to low- and middle-income taxpayers. Toward this end, the Commission proposes that a "double deduction" be instituted for families with incomes of less than $15,000 a year; they would be allowed to deduct twice what they give in computing their income taxes. For those families with incomes between $15,000 and $30,000, the Commission proposes a deduction of 150 percent of their giving.

3. That income deducted for charitable giving should be excluded from any minimum tax provision.

4. That the appreciated property allowance within the charitable deduction be basically retained but amended to eliminate any possibility of personal financial gain through tax-deductible charitable giving.

5. That the charitable bequest deduction be retained in its present form.

6. That corporations set as a minimum goal, to be reached no later than 1980, the giving to charitable purposes of 2 percent of pretax net income. Moreover, the Commission believes that the national commission proposed in this report should consider as a priority concern additional measures to stimulate corporate giving.

Improving the Philanthropic Process

7. That all larger tax-exempt charitable organizations except churches and church affiliates be required to prepare and make readily available detailed annual reports on their finances, programs and priorities.

8. That larger grant-making organizations be required to hold annual public meetings to discuss their programs, priorities and contributions.

9. That the present 4 percent "audit" tax on private foundations be repealed and replaced by a fee on all private foundations based on the total actual costs of auditing them.

10. That the Internal Revenue Service continue to be the principal agency responsible for the oversight of tax-exempt organizations.

11. That the duplication of legal responsibility for proper expenditure of foundation grants, now imposed on both foundations and recipients, be eliminated and that recipient organizations be made primarily responsible for their expenditures.

12. That tax-exempt organizations, particularly funding organizations, recognize an obligation to be responsive to changing viewpoints and emerging needs and that they take steps such as broadening their boards and staffs to insure that they are responsive.

13. That a new category of "independent" foundation be established by law. Such organizations would enjoy the tax benefits of public charities in return for diminished influence on the foundation's board by the foundation's benefactor or by his or her family or business associates.

14. That all tax-exempt organizations be required by law to maintain "arms-length" business relationships with profit-making organizations or activities in which any member of the organization's staff, any board member or any major contributor has a substantial financial interest, either directly or through his or her family.

15. That to discourage unnecessary accumulation of income, a flat payout rate of 5 percent of principal to be fixed by Congress for private foundations and a lower rate for other endowed tax-exempt organizations.

16. That a system of federal regulation be established for interstate charitable solicitations and that intrastate solicitations be more effectively regulated by state governments.

17. That as a federal enforcement tool against abuses by tax-exempt organizations, and to protect these organizations themselves, sanctions appropriate to the abuses should be enacted as well as forms of administrative or judicial review of the principal existing sanction—revocation of an organization's exempt status.

18. That nonprofit organizations, other than foundations, be allowed the same freedoms to attempt to influence legislation as are business corporations and trade associations, that toward this end Congress remove the current limitation on such activity by charitable groups eligible to receive tax-deductible gifts.

A Permanent Commission

19. That a permanent national commission on the nonprofit sector be established by Congress.

IRS and Donations of Property

Federal income and estate tax returns that include items of appreciated property are subject to audit by the Internal Revenue Service. The returns, which are routinely processed by computer, may be kicked out for audit when appreciated property values exceed certain levels.

Museums frequently receive donations of appreciated property—works of art, antiques, rare books, coins and stamps, natural history specimens, etc.—whose market values in audited returns may be reviewed and adjusted by the IRS. Museum personnel, particularly directors and curators who are in contact with prospective donors, should become familiar with the review procedures used in the appraisal section of the national IRS offices in Washington, D.C., and the work of the Art Advisory Panel.

The panel and appraisal section are resources to which IRS field agents can refer when questions about fair-market values in audited returns cannot be resolved at the local level. Review by the Art Advisory Panel is generally required when a work of art is valued at $20,000 or more. The values of lesser art works and other kinds of property may be examined and adjusted by the IRS house appraisers in Washington.

Who are the experts?

In 1968, the IRS established the Art Advisory Panel to help the agency review, and sometimes adjust, the market values of major art works—paintings, sculpture, antique furniture in the five- and six-figure brackets—listed as gift or estate items in audited returns. The panel has a rotating membership of 12 art dealers, museum professionals and scholars who provide voluntary service. Panel members, who reflect a wide range of experience and art expertise, are sworn in as IRS employees to insure the confidentiality of their work. They receive no compensation for their service but are reimbursed for travel to Washington, D.C., where the panel meets three times a year. Art dealers have two-year terms on the panel, museum professionals and scholars three-year terms.

Current panelists include: *Adelyn Breeskin*, former curator of 20th-century painting and sculpture at the National Collection of Fine Arts; *Ralph Coe*, assistant director of the Nelson Gallery-Atkins Museum, Kansas City, Mo.; *Everett Fahy*, director of the Frick Collection; *Thomas Messer*, director of the Solomon R. Guggenheim Museum; *John Thacher*, former director of Dumbarton Oaks; *Maurice Tuchman*, curator of contemporary art at the Los Angeles County Museum of Art; and art dealers *Stephen Hahn, Sidney Janis, James Maroney* and *Eric Stiebel*. (Several new panel members were being appointed as MN went to press.)

Before each two-day meeting, panelists receive a packet of materials, including photographs of the objects and background information—appraisals, condition reports, auction prices for comparable works—supplied by the taxpayer (or estate) and IRS. The identities of the donors, donees and estates are concealed from panel members to mask the tax consequences. "Sometimes that's hard to do," says senior IRS appraiser Tom Hartnett, who also heads the panel, "particularly when a well-known collector or work of art is involved."

While panelists may occasionally travel for firsthand inspection of an object, their valuations and recommendations are generally based on the photographic and supporting documents. "One of the greatest limitations in the panel's appraisal work," says Hartnett, "is having to rely on photographs to determine attribution, condition and other factors which could affect fair-market value." It is the reason why graphics are not considered by the panel.

According to Hartnett, as many as three or four panel members feel qualified to give a judgment on the value of an object; but former panelists say that often only one or two can offer expert advice. Panelists are asked not to consult with their staffs or friends to make a final determination.

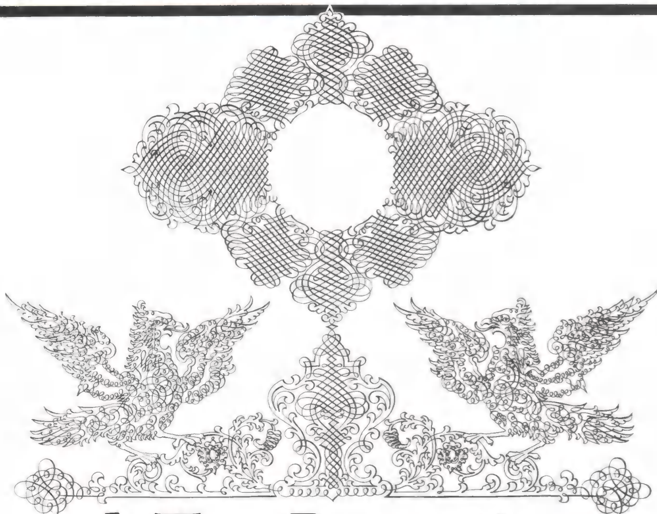
What recourse is there for the taxpayer or estate contesting the adjustments suggested by the Art Advisory Panel? There are more taxpayer disagreements in the art area, says Hartnett, than in any other area of personal property. The panel will reconsider an object whose adjusted value is being contested, but there is no assurance that the panel will find in the taxpayer's favor. (Litigation, which is rare—one exception was the famous case involving artist David Smith's estate—is always a final recourse.)

What happens when the donee institution reattributes an object after panel review has taken place and the deduction has been allowed? "Appraisers of art property are not omniscient," says Hartnett. "If, after we have approved the valuation of an object and the deduction has been taken, there is research on the object and it is reattributed, the reattribution does not necessarily change the value of the work." The donor-taxpayer suffers no adverse tax consequences.

In a six-year period, 1968-1974, the Art Advisory Panel reviewed $116 million worth of art and recommended adjustments totaling nearly $31 million. During the three meetings in 1974 between $30 and $40 million in art was reviewed, with adjustments made in approximately 50 percent of the cases.

Other art and property

The appraisal section in Washington routinely reviews and (as needed) adjusts the market values in audited returns, of literary property, coins and stamps, gun and



A Tax Incentive for Artists

Prior to the Tax Reform Act of 1969, artists who donated their work to museums and other public charities were permitted to deduct the fair-market value of their gifts from their income. The 1969 law eliminated this provision, and currently limits artists' deductions to the cost of the raw materials used in producing the donated art. The measure also affects writers, poets and composers who, before the 1969 law, could claim fair-market deductions for self-generated gifts of literary and musical property.

Private collectors are not similarly treated under the law. They may claim full fair-market-value deductions for donations of appreciated art, literary or musical property.

IRS estate tax provisions stand in apparent contradiction to the law affecting artists' deductions. An artist can anticipate that his estate will have to pay estate taxes on all personal artistic property he owns, whose value will be determined by the market value his works are realizing at the time of death.

The inequity of the Tax Reform Act has deprived artists of a valuable tax incentive, and museums of a mechanism to encourage artists' donations. "The greatest impact of the law," says Rep. Edward I. Koch (D-NY), "has been the fall off of donations of major works of art—those very pieces that museums can least afford to buy. Some artists are simply warehousing works of art for donation after their death, and others are giving lower valued prints and drawings."

Koch, who has introduced HR 585 to restore the deduction privileges artists enjoyed before the Tax Reform Act, surveyed 104 art museums on the impact of the 1969 law. Of the 47 responding institutions, "several indicated that they were not affected, because they do not collect the work of living artists; one director charged that artists do not need financial assistance; and the rest were overwhelmingly supportive of restoring the deduction privileges at either 100 percent of fair-market value or at 75 percent or 50 percent, as proposed by other Representatives." A 75-percent deduction is proposed in bills introduced in the House (HR 6057) by Rep. John Brademas (D-IN) and in the Senate (S 1435) by Sen. Jacob Javits (R-NY). Koch is also a cosponsor of the Brademas legislation.

From Koch's survey, "The returns showed conclusively that artists' donations, particularly in the value of the artwork given, have been reduced sharply by the 1969 Act. In 1974, five years after the watershed year of 1969 when the value of artists' donations to the museums which could provide figures, totaled over $440,000, the gifts valued a little more than $130,000, a figure that falls below the total for 1967, the first year recorded in the survey. Again, most significant was the fall off in donations of major works of art.

"Fortunately, for the art viewing public, museums have increased their budget allocations for the work of living American artists, and the National Endowment for the Arts has made grants to many museums for contemporary work. But, one must recognize that in the latter instance that Federal dollars are again involved—and indirectly so in the case of the former. It would be less expensive for the Federal government to give the artist even a 100 percent deduction, amounting to some 30 percent in tax revenue loss on the average, than to support the entire purchase of the artwork. In short, the tax dollar lost through the artist's donation will generate art contributions three to four times in value."

According to Rep. Brademas, ". . . [T]he public's interest has not been well served by the curtailment of these contributions of art and manuscripts to museums, libraries, art galleries and other nonprofit institutions. Documents of historical significance, important to scholarship and research, have been lost. Important works of art which could otherwise be placed on public display remain in private collections."

The Koch and Brademas bills have been referred to the House Ways and Means Committee, whose chairman is Rep. Al Ullman (D-OR). The Javits bill is in the Senate Finance Committee, which is chaired by Sen. Russell Long (D-LA). Sen. Abraham Ribicoff (D-CT), a member of the committee, is expected to introduce the artists' deduction provision during Senate Finance Committee considerations on tax reform.

doll collections, natural history specimens, etc. Tom Hartnett and three other expert property appraisers handle this work as well as the review of lesser art works—graphics, decorative arts, photographs—and Oriental and Pre-Columbian art. Their review requires the same kind of photographic and supporting documents used by the Art Advisory Panel. In addition, they call upon curators, art dealers and other specialists throughout the world for free advice. By handling the lesser valued art works, the house appraisers reduce the workload for the Art Advisory Panel, which reviews about 250 objects per meeting.

Tom Hartnett recommends that museums keep in stock two IRS publications which provide additional guidelines on donations of appreciated property: *Income Tax Deductions for Contributions* (Pub. 526—35 cents) and *Valuation of Donated Property* (Pub. 561—35 cents). Both are available from the Government Printing Office in Washington, D.C.

Finding federal funds

ABCs of Applying for Support

Linda C. Coe

It is risky if not impossible to give museum administrators a "formula" for writing successful government grant applications. A good proposal is a clear, honest statement of a good idea. If a project's concept is unsound, no formula will cover its inadequacies. In fact, following specific proposal-writing rules might obscure or stifle the enthusiasm so necessary to the imaginative presentation of a good idea. In talks with program specialists from several federal agencies that assist museums, the following general guidelines emerged which might be helpful to museum administrators applying for government assistance.

Before Applying for a Grant

Plan Ahead. Once a proposal is submitted, most government agencies take from six months to a year to notify applicants of grant award decisions, and only then may funded projects begin. Sufficient time must be allowed before the deadline date for an applicant to study what funding programs are available, talk with the agency and prepare a sound proposal. In addition, and perhaps most important, government reviewers, in evaluating a grant proposal, will look for evidence that the project is compatible with the institution's long-range goals and budget projections. Projects that are created merely to tap into a possible funding source and are not representative of an institution's real needs and goals are usually obvious to reviewers.

Study the Agency's Program. Every federal funding program has and will provide regulations or guidelines specifying who may apply for a grant and how. Pay attention to such important information as eligibility requirements, application deadlines, matching or in-kind contributions. Carefully determine whether the kinds of support offered by each agency meet your particular needs—one funding source may support an institution's operating expenses while another may only fund new, innovative projects. More general information such as an agency's annual report, legislation or a list of previous grant recipients, is often helpful in indicating the program's focus or funding preferences. Become familiar with the agency's grant review process. Determine the range and average amounts of grants awarded in previous years—you don't want to apply for a $100,000 grant if the program usually awards grants for under $5,000.

Talk with Agency Staff. In person (preferably) or by telephone, discuss questions you might have regarding your project proposal with the funding agency's staff. Program personnel are there to help you. They would rather answer your questions in the preapplication phase because it saves time in the long run and assures that your final application will receive more competitive evaluation during the review process. A conversation "personalizes" your institution and application and may raise questions you hadn't considered. Be sure, however, that you've done your homework first by studying the agency's program information and by drafting a preliminary project proposal to which the staff person can react. Keep in mind that your correspondence and notes of conversations will probably be included in your file. Remember to talk the agency's language—understand their program goals and see how these can benefit your project. For ex-

ample, don't ask the Commerce Department about its program for construction of cultural facilities—they will say, and rightly so, that they don't have one. Do ask about their program supporting capital construction projects that create employment in low-income areas, and see if your building project (which happens to be for a cultural facility) meets their criteria.

Writing the Proposal

Understand the Review Process. Applications to most federal grantmaking agencies are reviewed by program staff and a panel of experts. In the museum field these experts are often your peers. Ask about the review process—it is public information. During the preparation of your proposal, remember that reviewers have to read a mass of written material and your application must stand out, not by the volume of paper you've sent, but by the clarity and soundness of your idea. Think of the kinds of questions that will be asked: "Who's going to benefit from this project, and how?" "Does it meet a need, either of the public or the institution?" "Why should this proposal be funded by our program and not another?"

Follow Application Guidelines Precisely. Incompleteness has been cited as the most common characteristic of rejected grant applications, and there is no excuse for it. Because agency review panels must digest an overwhelming amount of material in evaluating applications, they have carefully designed application forms and guidelines that quickly provide the essential information they need, allowing them to compare one proposal with another in some standardized, efficient manner. Failure to read the small print and follow instructions may result in a rejection. If the guidelines seem vague or confusing, ask questions.

The Narrative. Most federal grant application forms include a limited space for a narrative description of your project. Reviewers expect this designated length to be respected. This is the most important part of the application and is probably the first thing to hit the reviewers' eyes. Despite the brevity required and despite the supplemental material which may be attached, this paragraph must tell readers:

- ☐ the nature of the project;
- ☐ the needs it will meet, benefits it will produce;
- ☐ how the project directors will carry it out;
- ☐ why they are qualified to do so;
- ☐ why this agency should support it.

Do not hesitate to rethink and rewrite your narrative, honing it down to its essential elements while retaining your initial enthusiasm for the idea. Sometimes it is helpful if someone not involved with the project reads the proposal in draft form before you submit it. Proposal language should be clear and concise, free from embellishing, nonessential adjectives. Always remember that the reviewers will read your application along with many, many others, and all of you are competing for limited federal monies. Your proposal must be neat and legible, preferably typewritten.

The Budget. A proposal must include an itemized budget showing all estimated project expenditures such as salaries, office supplies and travel expenses. Budget figures should total correctly—it's surprising how often they don't. Guidelines should be read carefully to determine which expenses are allowable, if there are matching requirements, and if so, what kind. Establish an acceptable indirect cost rate, usually a percentage of the total cost of salaries or of the total direct costs. Federal grant reviewers are increasingly savvy about budgets—they quickly recognize "padding" as well as naive estimates of project costs and will judge the administrative ability of an institution accordingly. Reviewers consider whether an institution is overextending itself by proposing to undertake a particular project. Fabricating projects simply to qualify for available government money is not in an institution's best interest, because such unnecessary projects often prove to be a drain on that institution's existing resources.

Supplementary Information. Usually it is best not to include supplementary information unless requested, and then such information should be kept to a minimum for processing efficiency. Include names and qualifications of all key project staff. Letters of support can be helpful in showing that one has a track record of success or that informed persons, ideally known and respected by the grantgiving agency, think you can do the job well.

After the Decision

If You Receive a Grant. When the government gives taxpayers' money to a project, it expects some explanation of how the funds were used. Generally, federal agencies require grantees to submit periodic descriptive and fiscal reports during the course of grant activity and, upon completion of the project, final reports showing how funds were spent and the accomplishments of the grant. Prepare these reports carefully as they may be used in evaluating any future grant applications you submit to this agency. Remember to acknowledge the financial assistance received from any government agency on, for example, published material, exhibits and films. Notes thanking staff persons at the agency who were most helpful to you are always appreciated.

If Your Proposal is Rejected. Some federal programs have an appeals process for applicants whose requests for funding have been denied. The process differs even within divisions of federal departments and is often quite complex. A more direct way to learn why your proposal was rejected would be to call and ask. Most federal agencies will be glad to discuss reasons for rejection and ways to improve chances of future funding. The reasons for rejection may have nothing to do with the intrinsic quality or merit of the proposal but pertain to other considerations — that federal funding is limited or that a proposed project is outside an agency's purview. Competition for most federal grants is keen, and there is no harm in reapplying for a grant. Persist and persevere.

References

Alderson, William T., Jr. "Securing Grant Support: Effective Planning and Preparation." American Association for State and Local History Technical Leaflet 62, *HISTORY NEWS*, Vol. 27, No. 12, December 1972. Reprints available for 50 cents each.

Grantsmanship Center News, published eight times yearly by The Grantsmanship Center, Los Angeles.

Urgo, Louis A. *A Manual for Obtaining Government Grants.* Boston: Robert J. Corcoran Company, 1972.

White, Virginia P. *Grants: How to Find Out About Them and What to Do Next.* New York: Plenum Press, 1975.

Publications to Guide You

When a new museum program is being developed or an old one is in need of support, the natural instinct is to turn to the Arts or Humanities Endowments or the National Science Foundation for the necessary funding. Because of legislative mandates that limit the number or kinds of programs for which these agencies can provide assistance, many projects are ineligible for funding, or, if eligible, face stiff competition for the limited number of grants available each year.

Take heart. There are offices and divisions of larger federal agencies, not usually associated with cultural or educational purposes, which have unexpected potential as sources of funding, technical assistance and temporary exhibitions. Agencies as diverse, for example, as the Civil Service Commission, the Tennessee Valley Authority and the Departments of Defense, Transportation and Agriculture have programs that could be of assistance to the museum field. Learning more about these programs is in your own best interest.

The books recommended below contain the basic information required to evaluate the museum-related resources available from the federal government. In the best biblical tradition of not hiding lights under bushels, the federal government has either published most of these books or to some extent underwritten part of their publication. Consequently, they are not prohibitively expensive, and their purchase will not hasten bankruptcy.

Catalog of Federal Domestic Assistance
U.S. Government Printing Office
Washington, D.C. 20402 ($17)

Catalog of Federal Education Assistance Programs: An Indexed Guide to the Federal Government's Programs Offering Educational Benefits to the American People
U.S. Government Printing Office
Washington, D.C. 20402 ($5.55)

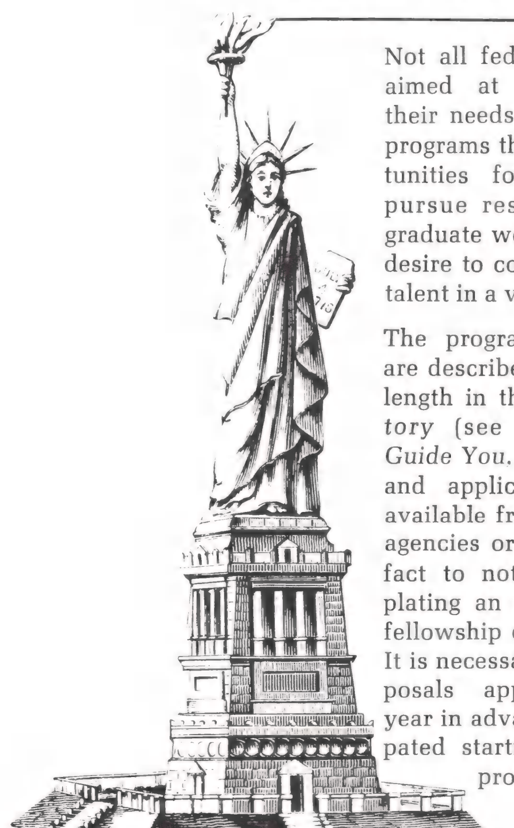
Cultural Directory: Guide to Federal Funds and Services for Cultural Activities
Linda Coe
Associated Councils of the Arts
1564 Broadway
New York, N.Y. 10036 ($4)
(reviewed November/December, 1975, MN)

A Directory of Information Resources in the United States: Federal Government
U.S. Government Printing Office
Washington, D.C. 20402 ($4)

A Guide to Federal Programs: Programs and Activities Related to Historic Preservation
The National Trust for Historic Preservation
740-748 Jackson Place, N.W.
Washington, D.C. 20006 ($8)
(reviewed November/December, 1975, MN)

Museum Guide to Federal Programs
Association of Science-Technology Centers
2100 Pennsylvania Ave., N.W.
Washington, D.C. 20037
($12.50, members $5)
(reviewed March/April, 1975, MN)

Individual Grants and Fellowships



Not all federal assistance is aimed at institutions and their needs. There are many programs that provide opportunities for individuals to pursue research, complete graduate work or to realize a desire to contribute time and talent in a volunteer capacity.

The programs listed below are described at considerable length in the *Cultural Directory* (see *Publications to Guide You*, p. 38.) Guidelines and application forms are available from the individual agencies or institutions. One fact to note when contemplating an application for a fellowship or research grant: It is necessary to submit proposals approximately one year in advance of the anticipated starting date for any project.

Fellowships

Department of State
Graduate Study Abroad
Institute of International Education
809 United Nations Plaza
New York, N.Y. 10017
University Lecturing/Advanced Research
Council on International Exchange of Scholars
2101 Constitution Ave., N.W.
Washington, D.C. 20418

National Endowment for the Arts
Washington, D.C. 20506
Design Fellowships
Architecture and Environmental Arts
Fellowships for Museum Professionals
Museum Program

National Endowment for the Humanities
Washington, D.C. 20506
Fellowships for Independent Study and Research
Summer Stipends
Division of Fellowship and Stipends

National Museum Act Programs
Smithsonian Institution
Washington, D.C. 20560
Special Studies and Research Program
Travel/Exchange Program
Museum Programs

Smithsonian Institution
Washington, D.C. 20560
Research Fellowships
Office of Academic Studies

Grants to Individuals through Institutions

National Gallery
Washington, D.C. 20565
National Gallery Graduate Fellowships

National Science Foundation
Washington, D.C. 20550
Scientific Research Programs
Scientific Research Directorate

Smithsonian Institution
Washington, D.C. 20560
Foreign Currency Program
Office of International and Environmental Programs

Volunteer Programs

ACTION
806 Connecticut Ave., N.W.
Washington, D.C. 20505
Peace Corps
Volunteers in Service to America (VISTA)

Where to Go for Technical Support

The rise in attendance figures for museums and historical societies is a welcome sign of the country's growing interest in the abundance of its cultural resources. In their attempts to respond to this phenomenon and make their collections and resources more available to the public, cultural institutions find themselves limited in many ways. Often, physical facilities are inadequate, and need to be adapted in imaginative and economical ways to accommodate a larger public; security systems are insufficient to protect the collections; programs for the conservation and preservation of the collections are beyond the institution's resources; new sources of income — fund-raising, membership and bookstores—need to be explored. A more severe limitation is a staff that is too small and lacks the necessary expertise to deal with these problems.

A number of federal agencies have developed programs or offices geared to providing museums with technical training, information services or temporary technical assistance. The programs described below were culled from the *Cultural Directory* and answer the most general needs for technical support. Many other programs with more limited applicability are available and can be located through the publications listed on page 38.

ACTION

Office of Domestic Operations
806 Connecticut Ave., N.W.
Washington, D.C. 20525

SCORE
(Service Corps of Retired Executives)

ACE
(Active Corps of Executives)

Management counseling is provided to nonprofit community organizations by volunteer retired, semiretired and working business professionals.

Library of Congress

Administrative Department
Washington, D.C. 20540

Preservation/Restoration Services

Reference and consultation service related to preservation, restoration and protection of library materials. Brief technical inquiries on matters relating to preservation problems are answered without charge. Onsite assistance in emergencies (floods and fires) is available.

National Endowment for the Arts

Museum Program
Washington, D.C. 20506

Visiting Specialists

Matching grants are available to museums for temporary consultation services for a specific project such as exhibition preparation, fund raising, libraries and creating greater museum accessibility for the handicapped.

National Trust for Historic Preservation

Department of Field Services
740-748 Jackson Place, N.W.
Washington, D.C. 20006

Field Services

Professional advice on preservation problems is provided by telephone, correspondence and field visits. Field visits are usually made only to member organizations. Fact sheets on common preservation problems are available. Sponsors technical seminars and conferences on preservation problems.

Service Consultant Grants

Matching funds are available to assist member organizations in securing the services of qualified professional consultants on preservation-related projects.

Smithsonian Institution

Assistant Secretary for Museum Programs
Washington, D.C. 20560

Museum Assistance Program

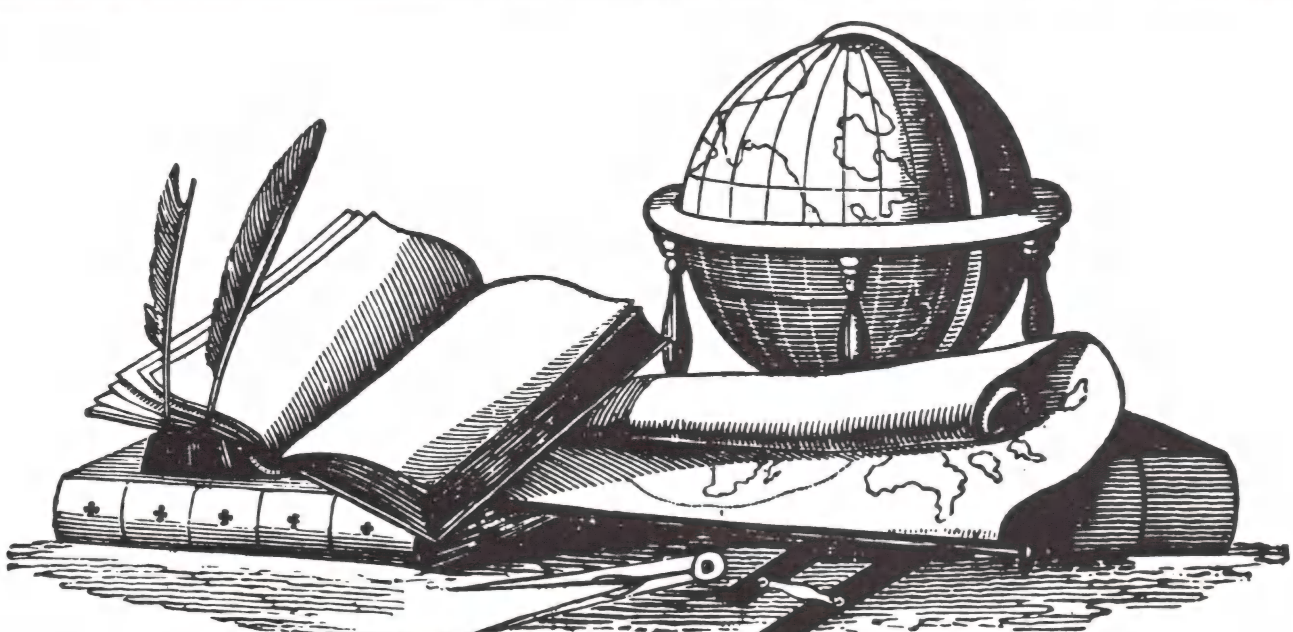
The program provides two services: audio-slide presentations on the curatorial care, handling and storage of museum objects (these are lent free of charge), and workshop training programs in exhibit techniques, and management and curatorial problems.

U.S. Civil Service Commission

Office of Technical Assistance
Washington, D.C. 20415

Intergovernmental Personnel Programs

State and local government organizations and institutions of higher education may request the loan of government personnel to provide technical assistance in such areas as accounting, publications and management. (See MUSEUM NEWS, Nov., 1973.)



Right in your own backyard

CETA Helps Museums

The Comprehensive Employment and Training Act of 1973 was designed to create jobs in a period of high unemployment and provide training that would increase an individual's chances for future employment. (Although it is described as transitional funding, there are no guidelines that assist employers in retaining their CETA employees permanently.) Congressional appropriations in the fiscal years following the bill's enactment have averaged $3.95 billion. The funds are transferred through the Labor Department to local manpower agencies on the basis of area unemployment. The "prime sponsors"—usually state or local employment agencies — determine what organizations will receive CETA funds and the amount of the funding.

There are almost 310,000 public service employment positions nationwide. By mid-March, 1976, more than 2,700 were offered through arts or cultural institutions. Most of these were funded through emergency employment funds authorized late in 1974.

According to the National Endowment for the Arts, which keeps records of arts-public service employment, that figure may be considerably lower than the actual number. CETA funds have been used on almost every level of arts and museum employment, from arts council administrator to historic sites groundskeeper. In some cases, CETA funds have made the difference between maintaining and curtailing museum hours. Many prime sponsors, however, do not include support staff in their count of arts and cultural institutions employment. (In this sense, "arts" does not mean strictly art, but includes science, history, natural history, etc.)

The argument for CETA arts allocations has revolved around several principles:

- ☐ Unemployment among artists is high.
- ☐ This is generally a labor-intensive industry.
- ☐ Such projects can be instituted quickly because there is little need to assemble complex physical resources.
- ☐ This employment results in highly visible products available to a broad range of citizens.
- ☐ It offers a way of keeping cultural institutions available to the public.

One of the most extensive arts-users of CETA employees is the Oakland (California) Museum. It began CETA employment in November, 1974, with 47 employees and added 30 the following spring. Currently Oakland has 60-odd CETA-funded positions. The employees were used in existing museum positions, special ongoing museum operations and in special projects. These ranged from preparing special exhibits and school guides to reviewing reserve storage, and the cleaning and packing of collections. Oakland CETA workers were office aides, guards, artists, researchers and technicans. Some have been hired on a permanent basis, although low staff turnover has kept this number small.

According to Patricia Wilkinson, assistant to the director, "While there have been certain headaches, due to more than doubling the staff when we took on CETA, the benefits more than compensate for the headaches."

The Detroit Institute of Arts found that it needed all its CETA employees on regular operations rather than special projects. In early 1975, numerous clerks, curators and educators were laid off. After a mandatory unemployment period, they were rehired through CETA. In June, the museum was forced to close for one month until CETA funds became available for the partial rehiring of the security staff. Despite its 35 CETA positions, the museum was unable to maintain regular hours and to open all galleries. (The municipally funded museum, which serves a statewide audience, has since argued successfully for additional state funding.)

North Carolina has been highly successful in receiving CETA funds. Last fall the state's department of cultural resources reported the employment of 69 CETA workers at state historical sites. These people were generally laborers, hired at a minimum wage, for maintenance, clerical and security jobs. An archeological dig and cooking and weaving demonstrations were instituted through CETA employment. In December, the state arts council and the department's theater section announced they would be administering a $1 million CETA program that will place 148 artists, arts administrators and consultants in public service jobs.

In Chicago, where the local manpower agency is trying to maintain the transitional nature of the program by asking that at least half of all CETA employees be retained on a permanent basis, 174 jobs were allotted to arts organizations and cultural centers. At least half are expected to continue work when CETA funds expire.

CETA employees in the arts and cultural institutions have performed all kinds of jobs for a variety of employers. Curators have been hired for small Wisconsin historical societies; seamstresses and carpenters have been employed by Opera/South and the University of Tennessee; actors have performed lunch-hour theater in downtown Atlanta; 13 musicians, 12 artists, 13 dancers, 21 actors and three photographers collaborated on the three-month Chicago Festival for the Arts. One of the most unusual CETA requests, however, came from Kansas. Prisoners at the Lansing State Prison formed a fine arts committee and submitted a request for CETA funds to employ an arts administrator / artist-in-residence to produce four 10-week sessions per year in-

volving visual arts, crafts and music.

The Future of CETA

Pending legislation would reauthorize and possibly reorganize, CETA, especially the emergency jobs portion. Continued funding is not assured. Congressional oversight and appropriations hearings are planned. The administration has asked for a $1.7 billion-appropriation as a transitional phase. Public service employment will then be permanently maintained at 50,000. Liberal elements in Congress are lobbying for keeping CETA at its present level.

In May, 1975, Sen. Claiborne Pell (D-RI) introduced legislation that would earmark 10 percent of all emergency job appropriations for private nonprofit institutions, including museums. The bill, S. 1797, was referred to the labor and public welfare committee. No action has been taken.

NEA and State Arts Agencies

State arts agencies may receive financial assistance from three sources within the National Endowment for the Arts:

☐ the Federal-State Partnership Program, including basic state agency grants;

☐ the Dance Touring and Artists-in-Schools Programs, both currently funded almost entirely through state arts agencies;

☐ other NEA programs, particularly the five categories developed specifically for state arts agencies.

Each state and special jurisdiction (the District of Columbia, Puerto Rico, Guam, U.S. Virgin Islands and American Samoa) has an arts agency which serves as a source of information and financial assistance to other arts groups and which conducts programs that increase public awareness of the arts. Most arts agencies are part of state governments and are partially supported by state appropriations. NEA assistance, some of which is in turn granted by state agencies to community groups, is based on the belief that "as the arts become increasingly central in the lives of all Americans, state and regional arts agencies will continue to play a major role."

Federal-State Partnership Program

In FY 75, $14,669,527 in grants was awarded to official state arts agencies through the Federal-State Partnership Program, the agencies' primary source of NEA assistance. The largest portion of the Federal-State Partnership budget is appropriated by Congress to the endowment for the specific use of the state arts agencies. That money is divided equally among the states and jurisdictions. The basic state agency grant has risen from $150,000 in FY 74 to $200,000 in FY 75 and $205,000 in FY 76; American Samoa and Guam are awarded smaller amounts.

To qualify for the basic state agency grants each agency must submit an application that outlines its proposed program for the year. After these applications are approved grants are made available, in most cases on a one-to-one matching basis, to finance the programs described in the application.

In addition to the yearly awards made to every state arts agency, the Federal-State Partnership Program makes funds available in nine other categories: program development, regional development, special state grants, state arts agency internships, strengthening community services, services to the field, state arts agency staff travel, technical assistance and regional and national meetings. NEA's *Guide to Programs* (available from the Program Information Office, NEA, Washington, D.C. 20506) describes each category, lists application deadlines and specifies grant amounts.

Dance Touring and Artists-in-Schools

The Dance Touring Program offers financial assistance to sponsoring groups that engage touring professional dance companies in residency situations. Through state arts agencies, NEA will contribute up to one-third of a qualifying company's fee for engagements of at least two and one-half days. (In Delaware and the District of Columbia, FY 76 funds were allocated through groups other than state arts agencies.) Sponsors who wish to engage dance companies make arrangements through the state agencies. Further information may be obtained from the Dance Program, NEA.

The Artists-in-Schools program places professional artists in elementary and secondary schools to work and to demonstrate their disciplines. In most cases, grants are made to state arts agencies, which then award funds to individual school districts. In some instances, however, NEA makes grants directly to a school district or another administering agency. Interested elementary and secondary schools (public and nonpublic) should address inquiries to their state arts agency. Further information may be obtained from the Education Program, NEA.

Other Sources

State arts agencies are encouraged to apply for matching grants through any NEA program. Five specific categories have been developed with state agencies in mind.

☐ Under the *Architecture and Environmental Arts Program*, matching grants are available for architecture and related design programs initiated or conducted by state or regional arts agencies.

☐ To explore and expand programing in *Expansion Arts*, state arts agencies are eligible for funds to support community arts projects. The projects must encourage cultural expression while involving citizens in policymaking.

☐ The NEA *Theatre Program* offers matching grants to help states and regions take better advantage of existing professional theater resources in their areas, or to assist in the development of professional theater where none exists.

☐ State arts agencies may apply for assistance through the *Literature Program* on behalf of nonprofit, tax-exempt small presses which have published fiction or poetry. The funds are intended to support the publication and distribution of chapbooks.

☐ The NEA *Museum Program* makes matching grants to state arts agencies in three categories—services to the field, utilization of museum collections, and visiting specialists and technical assistance.

The NEA *Guide to Programs* contains eligibility and application information for each of the above categories.

International

Federal $ for International Exhibits

USIA

The Bicentennial celebration will extend across the Atlantic with *Two Hundred Years of American Painting,* the United States Information Agency's major traveling fine arts exhibition for 1976. Organized with the cooperation of the Baltimore Museum of Art, the painting show will open in Bonn in July and travel to Belgrade, Rome and Warsaw under the auspices of USIA's fine arts exhibits program.

USIA is the principal designer and manager of major U.S. exhibitions abroad, including international fairs, festivals, expositions and solo exhibitions. The agency also circulates about 50 smaller exhibits each year, including fine arts installations which convey the "diversity and creativity [of] . . . American art" to people of other nations. The traveling exhibitions usually are installed at United States Information Service (USIS) cultural centers, of which there are 259 in 95 countries.

Among the other exhibitions circulating abroad this year are *The Liberation: 14 Artists,* a showing of art by American women co-curated by the Corcoran Gallery of Art, opening in Denmark and traveling to 10 other countries; and *Video Art USA,* organized with the assistance of the Contemporary Arts Center of Cincinnati and the Institute of Contemporary Art at the University of Pennsylvania, traveling to Brazil and other South American countries.

NEA

The National Endowment for the Arts and the U.S. Department of State have initiated a program designed to investigate areas in which the federal government can expand its arts and humanities programs internationally. The project is currently in the fact-finding stage. A possibility for the future is an exhibition on the Arctic Circle planned with the cooperation of the Soviet Union, the Scandinavian countries and Canada. Other suggestions may be forwarded to Clark Mitze, NEA, Washington, D.C. 20506.

NCFA

The National Collection of Fine Arts, through its Office of Exhibitions Abroad, is handling the 1976 European tour of *Images of an Era: The American Poster 1945-1975,* under a grant from the Mobil Oil Corporation. The exhibit was organized by Margaret Cogswell of NCFA and John Garrigan of the Museum of Modern Art.

SITES

Major exhibits from 16 countries are being circulated to U.S. museums during 1975-78 by the Smithsonian Institution Traveling Exhibition Service (SITES). *International Salute to the States,* which is partially funded by ARBA, enables other nations to participate in the Bicentennial celebration. Eight exhibits are still in the planning stage.

Most of the exhibitions contain objects from representative special collections. Great Britain, for example, is sending *Treasures of London,* the best collection of British silver ever to visit the United States. Finland has loaned *Icons from the Orthodox Church of Finland,* and Iran has sent a collection of Persian locks dating from the early Islamic period to the early 20th century.

Several of the international exhibits examine the relationship of the lending country to the United States. Sweden, for example, documents Swedish emigration to America in *The Dream of America.*

One of three Canadian exhibits, *Overland to Oregon in 1845: Impressions of a Journey Across North America by H. J. Warre,* consists of sketches, watercolors and manuscript illustrations which are among the few existing pictorial records of the Pacific Northwest in the 1840s.

SITES organizes and administers exhibits for tour and rental by educational, scientific and cultural institutions in the United States. They circulate American exhibits abroad "very seldom, on a very individual basis," according to Eileen Rose of the SITES staff.

The UNESCO Convention

In August, 1972, the United States Senate approved the Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property, adopted in 1970 at the 16th General Conference of UNESCO. The treaty, which has been ratified by 25 countries, would establish multilateral cooperative efforts to curb the international traffic in stolen art, archeological and ethnological property.

Mark Feldman, a legal adviser on inter-American affairs with the Department of State, headed the U.S. delegation to the UNESCO meeting of experts who were charged with drafting the final language in the Convention. In testimony before the Senate Committee on Foreign Relations in 1972, Feldman explained the importance of the treaty:

"The Convention responds to the growing concern of the world community at the illegal removal of national art treasures from their countries of origin. In recent years there appears to be an increase in the theft of art objects and the despoilation of national monuments and archeological sites in all parts of the world. Churches and temples are frequently looted and some ceremonial centers of ancient civilizations have been virtually dismantled. One of the most serious problems is the clandestine excavation of archeological sites which can destroy the scientific value of the objects removed and of the site itself.

"This situation is a problem for each country to deal

with at home, but it is also a matter of international concern and responsibility. Every country has an interest in the preservation of the cultural patrimony of mankind. Moreover, the flourishing international art market provides a major inducement for these illegal operations. The appearance in the United States of important foreign art treasures of suspicious origin gives rise to problems in our relations with other countries and makes it more difficult for American archeologists and scholars to work in these lands. It also stimulates over-restrictive export controls by the countries concerned which sometimes compound the problem."

He also reviewed several of the most significant provisions included in the Convention. Countries ratifying the Convention (called States Parties) would agree:

☐ to prohibit the import of cultural property stolen from museums, religious or secular public monuments, or similar institutions in other States Parties and to take appropriate steps, upon request, to recover and return such property to the country of origin.

☐ to take the necessary measures, consistent with national legislation, to prevent museums and similar institutions within their territory from acquiring cultural property illegally removed from another State Party after entry into this Convention.

☐ [to permit] a State Party whose cultural patrimony is in jeopardy from pillage of archeological or ethnological materials [to] call upon other States Parties to participate in a concentrated international effort to determine and carry out the necessary concrete measures including appropriate controls of imports, exports and international commerce in these materials.

U.S. ratification of the UNESCO Convention requires congressional passage of implementing legislation which would be signed into public law by the President. During the 93rd Congress, the U.S. Department of State prepared draft legislation for the administration and submitted it to House and Senate Committees for introduction. Bills were introduced in the Senate by former Sen. William Fulbright and in the House by Rep. Al Ullman, and referred to committees where no further action was taken.

The implementing legislation was rewritten by the Department of State and submitted in July, 1975, to the House

see UNESCO, page 49

Insuring Exhibits from Abroad

What would happen if the plane bringing a major exhibition from another country to the United States were to crash? To protect themselves against such unlikely catastrophes, museums sponsoring international exhibits often pay insurance premiums amounting to two-thirds the total cost of the exhibit. Last December, however, President Ford signed into law a more sensible system of insuring international exhibitions—the Arts and Artifacts Indemnity Act.

The new law authorizes the Federal Council on the Arts and the Humanities—an advisory body made up of federal agency heads concerned with the arts and humanities—to issue indemnification (insurance) certificates to American museums for international exhibitions and exchanges of artistic, scientific or historic significance. Objects will be insured from the time they leave their owners to the time they return, "giving us wall-to-wall insurance," in the words of one enthusiastic museum director.

The bill provides that the federal government cover each certified exhibition for as much as $50 million. However, no more than $250 million in total certificates may be outstanding at one time.

Each museum will continue to be responsible for a deductible loss of $15,000 and for any losses over $50 million.

In 1974, for example, the Metropolitan Museum of Art sponsored an exhibition, *French Painting 1774-1830: The Age of Revolution*, valued at $43.5 million. The insurance premium was $160,000. In the past, funds for this purpose were often provided by the Arts and the Humanities Endowments. The Arts Endowment, in fact, estimates that it has made grants totaling approximately $1 million over the last four years for insurance premiums, 75 percent of these funds ending up in the London insurance market.

Previously, when assistance for insurance premiums was not available from government or private benefactors, exhibitions simply had to be canceled.

The Federal Council is currently working out the details of implementing the new law. In brief, the rules are expected to require that: The Federal Council will accept and review applications twice a year. The Secretary of State will determine whether the exhibition under consideration is in the national interest. A panel of museum experts and appraisers will then review all applications for exhibition quality, adequate security measures and monetary value set by the museum on the collection. Once agreement is reached, an indemnification certificate will be issued to the sponsoring museum.

Robert Wade, the Arts Endowment's general counsel who developed the basic concept of the legislation, says, "While the British and others have informal systems in effect, no other nation in the world has a duly legislated indemnification system such as this. Enactment of this bill places the United States in a position of cultural leadership which is particularly appropriate during our Bicentennial celebration. Particular credit should go to Vice President Rockefeller, Senator Claiborne Pell (R-RI), and Representative John Brademas (D-IN) for their enlightened support of the Arts and Artifacts Indemnity Act."

[Reprinted courtesy of the *Cultural Post*, March 1976, published by the National Endowment for the Arts.]

[*Editor's note:* Federal guidelines for the administration of the indemnity act were published in the April 19 *Federal Register*. Application deadline for indemnification certificates to be issued September 1 is June 11. For application forms and information on the federal regulations, contact Lani Lattin, Executive Secretary, Federal Council on the Arts and the Humanities, National Foundation on the Arts and the Humanities, Washington, D.C. 20506. Ms. Lattin urges museums considering applications by the June 11 deadline to call her at (202) 634-6381 for further information. October 15 has been tentatively set as the second deadline, with certificates to be issued in February, 1977.]

Last but not least

NEA-NEH Museum Programs: An Overview

In their first decade, the Arts and Humanities Endowments have been important sources of financial assistance to museums. The Museum Program of NEA (begun in fiscal year 1971) and NEH's Museums and Historical Organizations Program (begun in FY 66) have provided over $38.7 million in matching grants and outright support to museums. In FY 75 alone, museums received $14.8 million (530 grants) from the two programs. Financial support for museums has also come from other programs within both endowments.

NEA

During its first four years (FY 71-75), the Arts Endowment's Museum Program has awarded 1,715 grants totaling $26,745,975 to approximately 500 institutions, 80 percent of which are art museums and 20 percent science and history museums. The program has grown from a pilot project that awarded grants in seven categories (FY 71) to a 12-category program that assisted 455 projects in FY 75.

Until 1971, NEA offered limited support, to art museums only, through the wider availability of museums category of the Visual Arts Program and through the museum purchase plan, which was created in 1968 to provide for the purchase of works by living American artists. In January, 1971, the Museum Program was launched when the two existing funding categories were combined with five new types of assistance to offer a broader program of support to museums.

Today the Museum Program supports:

☐ special exhibitions, installation of permanent collections, catalogs and cataloging, and projects that make museums more widely available to the public;

☐ professional training in museums and universities, and short leave programs for museum professionals;

☐ training of conservators and conservation work on individual objects, as well as surveys for and installation of systems to improve security, storage or climate control;

☐ acquisition of works by living American artists.

The museum program funds specific projects, not institutions, generally on a dollar-for-dollar matching basis. Assistance is not available for operating expenses, new construction, establishing new museums, or the acquisition of works by other than living American artists.

In the aid to special exhibitions category, which the program's assistant director, David Ryan, calls "the most competitive category," 539 grants have been awarded since 1971. In FY 74 (the latest figures available) NEA awarded approximately $3.3 million in aid to special exhibitions, over one-third of the total amount awarded by the Museum Program.

Grants to special exhibitions for the fiscal year ending June 30, 1976 include:

☐ *We Try Harder*, a participatory exhibit designed to educate the public about the life of the exceptional person (The Children's Museum, Boston);

☐ An exhibit of 70 pieces of Adirondack rustic furniture with photographic and his-

A Museum News Index

The articles listed below appeared in MUSEUM NEWS between January, 1973, and March/April, 1976. Each deals with aspects of the complex relationship that has developed between museums and the federal government.

"Affirmative Action Can Work," *Archie Grimmett, September/October 1975, 24-25. How to establish an affirmative action program.*

"The Arts in America: A Single Fabric," *Nancy Hanks, November 1973, 42-47. A special report on the history and funding of NEA.*

"Better Safe than Sorry," *Marie C. Malaro, September 1974, 16-19. Compliance with federal safety and health regulations.*

"Grantsmanship: A Primer," *William T. Alderson, February 1973, 40-43. Concrete ad-*

vice to prospective grant applicants.

"Employment in the Eyes of the Law," *Anne Marshall, March 1973, 27-30. A primer on equal employment opportunity and federal laws regarding job discrimination.*

"Government Funding: Beyond the Obvious," *Robert J. Maurer, February 1973, 31-36. Untapped sources of federal and state funds.*

"A Handbook of Museum-Related Resource Organizations," *Avis Berman, March 1975. A special supplement, available from the AAM for 75 cents.*

"A Hank of Hair and a Bag of Bones," *Clark R. Bavin and Alan Levitt, May 1974, 39-41. Federal controls designed to protect wildlife.*

"How to Avoid Taxes," *Howard A. Bolton, September 1973, 26-30. How to undertake revenue-producing activities but avoid expensive pitfalls.*

"In the Public Interest," *Palmer B. Wald, June 1974, 30-32. Self-regulatory measures for the museum field.*

"Is There Life After Retirement?", *James L. Swauger, November 1973, 31-33. How to benefit from federal funds for senior citizens.*

"A Landmark Court Decision," *Kyran McGrath, December 1974, 40-41. A district court decision on the responsibilities of trustees of nonprofit institutions.*

"Law in the Art Marketplace," *Robert S. Warshaw, May 1975, 18-23. Laws that regulate a billion-dollar industry.*

"Money for Manpower," *Ellen Endter, April 1975, 20-21. Emergency assistance from CETA.*

"Money Talks," *Kenneth Mathis, Frederick Schmid and John Spencer, February 1973, 18-23. NEA, NEH and NMA representatives discuss federal financial assistance to museums.*

"Museums USA," October 1974, 36. *A brief summary of the findings of NEA's nationwide survey.*

"An Ounce of Prevention," *John Fowler, November 1974, 19. History museums and federal safety and health regulations.*

"Scratching the Back of the Federal Government," *Carlos Nagel, November 1973, 52. The Intergovernmental Personnel Act, an "intellectual lend-lease."*

"Technical Assistance: How to Get It When You Need It," *Ellen Endter, March 1975, 33. Technical aid for small museums.*

"To Appraise or Not to Appraise," *Michael A. Sievers, April 1975, 18-19. Problems that accompany museum appraisal of donations.*

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toric documentation (the Adirondacks Historical Association, Inc., New York);

☐ *Conserving Our Cultural Heritage*, x-rays and photographic enlargements of conservation work in progress on 30 works from the Columbus (Ohio) Gallery of Fine Arts' permanent collection;

☐ *Zaire: Masterworks from the National Collection* (The African-American Institute, New York City);

☐ *Video Trans America*, video programs portraying the ecology of 20 American locations (Contemporary Arts Museum, Houston);

☐ *Nelson / Eames / Girard / Propst and the Design Process at Herman Miller, Inc.* (Walker Art Center, Minneapolis);

☐ *Ecole des Beaux Arts* (Museum of Modern Art).

Museums facing emergency situations have also benefited from NEA chairman's grants, which are awarded in special circumstances. The Corning (New York) Museum of Glass received a chairman's grant to assist in renovation following severe flood damage after Hurricane Agnes. This March, the Hudson River Museum, whose budget was severely cut when the city of Yonkers (New York) withdrew all support on January 1, received a chairman's grant to provide for the services of a fund-raising specialist.

Museums may apply for assistance from about a dozen other NEA sources, including Architecture & Environmental Arts, Expansion Arts, Visual Arts and Public Media. A new NEA brochure describing those programs will be available in late May.

NEH

Museums' major source of assistance from the Humanities Endowment is the Museums and Historical Organizations program, one of four areas in NEH's Public Programs Division. The program is as old as the endowment itself. It began in FY 66 with a total of $39,000 in grants for upgrading the competence of curators and professional staffs of museums and historical societies. By FY 72, the program was supporting the three types of projects that it supports today: exhibitions, interpretive programs and personnel development. Sixteen grants totaling $440,750 were awarded that year. By FY 75, museum assistance from NEH had increased more than tenfold. Ninety-two awards totaling $5,587,137 were made through the Museums and Historical Organizations Program.

The Humanities Endowment awards outright assistance to institutions, in addition to gifts-and-matching grants and combined grants. In FY 74, for example, outright grants accounted for all but $135,000 of the total $2,943,891 awarded. The endowment may require a substantial "cost-sharing" contribution from the applicant, however.

The Museums and Historical Organizations Program offers assistance in the implementation and expansion of programs that ". . . convey and interpret knowledge of our cultural legacy to an interested public." Construction and acquisitions costs are not eligible for support. Grants in recent years have included:

☐ *Masterpieces of Tapestry from the 14th to the 16th Centuries*, which broke all attendance records at the Metropolitan Museum of Art; auxiliary exhibits, information and a film on the exhibition ($136,000);

☐ *Impressionist and Post-Impressionist Painting from the USSR*, the first loan exhibition of Western art from the Soviet Union; a three-city tour of the exhibit ($230,000);

☐ the 1975 exhibition of artifacts and works of art from the People's Republic of China ($400,000 to the Nelson Gallery-Atkins Museum, Kansas City, and $275,000 to the Asian Art Museum, San Francisco);

☐ a traveling exhibit on the history of American agriculture, organized by the California Historical Society ($49,566).

NEH has continuously supported training for museum and historical organization personnel. In FY 74, 46 fellowships, 32 internships and a number of seminars, workshops and in-service training programs were supported by Museums and Historical Organizations Program funds.

Art in Public Spaces

The federal government's current support for public art should be cause for celebration. Not since the WPA have so many artists been the recipients of federal funds to create works for public spaces. Two programs in particular, administered by the General Services Administration and the National Endowment for the Arts, are responsible for bringing art to America's cities and towns, park lands and college campuses, federal and public buildings.

Fine Arts in Federal Buildings, which began during the Kennedy administration, is a GSA program which commissions art for new federal buildings throughout the country. One-half of one percent of a building's estimated construction cost is set aside for the design, fabrication and installation of art for the building and grounds.

FAFB, it is important to note, is not mandated by law; it is the prerogative of GSA's administrator. The agency suspended the program in 1966 when there was criticism of the first commissioned work, a mural by Robert Motherwell. It was revitalized in 1972 when Arthur F. Sampson became GSA's acting administrator. His successor, Jack Eckerd, and Nicholas Panuzio, the new Commissioner for Public Buildings, are continuing the tradition.

Program director Don Thalacker explained how commissions are awarded. "As soon as the building construction contract has been let, GSA asks the National Endowment for the Arts to appoint a panel of regional and national art professionals, which meets at the building site with GSA staff to consider nominations. This is usually an all-day session. Three artists—and no more than five—are selected. These names are submitted to a fine arts design panel of GSA architects and art professionals, which makes the final decision." The number of artists, hence commissions, generally reflects the size of the construction budget.

Currently, there are more than 50 commissions totaling $2.5 million for free-standing or wall-mounted sculpture, tapestries and murals in a range of media. Alexander Calder's *Flamingo* for the Chicago Loop area was the first commission completed and installed (in 1974) after FAFB was revitalized. Other artists are working on commissions for buildings completed during the 1966-1972 hiatus. More recently installed are a Louise Nevelson construction for the Philadelphia Courthouse and a Milton Glaser mural which wraps around the entire first-floor exterior of the Federal Building in Indianapolis.

Jack Beal is completing four murals, each 12 by 15 feet, for the new Labor Department Building in Washington, D.C., to depict four centuries of the American worker; Ilya Bolotowsky is creating two hard-edged murals on porcelain panels for the Social Security Administration Program Center in Chicago; and Al Held has commissions for two murals—each 91 feet in length—to be installed in the Philadelphia Courthouse. David von Schlagel is creating a stainless steel and water sculpture, also for the Philadelphia Courthouse and federal complex.

The Social Security Administration Center in Richmond, California, will have three commissioned pieces: a wall-mounted tapestry by Lia Cook; a Richard Hunt sculpture for the plaza court; and Gyongy Laky's wall-mounted fiber sculpture.

Not all of the commissions, emphasizes Thalacker, are to internationally known artists. Many younger or regionally known artists have also been commissioned, including Lynn Emery of New Orleans; Charles Searles, a Philadelphia artist; Robert Macki; Philip McCrackin; Sharyn Amii Mills; Rudolph Heintze; and William Goodman.

Works of Art in Public Places is the Arts Endowment program, which began in 1968 with a grant of $45,000 to Grand Rapids, Michigan, for an Alexander Calder stabile. The program provides matching grants up to $50,000 to purchase or commission art for public spaces. These are defined as city spaces, indoor or outdoor; privately owned land that is leased to local government or is considered

Isamu Noguchi created this sculptural environment of carved granite, "Landscape of Time," for the Seattle Federal Building.

FAFB commissioned John Rietta's steel sculpture for the plaza of the Courthouse and Federal Building, Roanoke, Virginia.

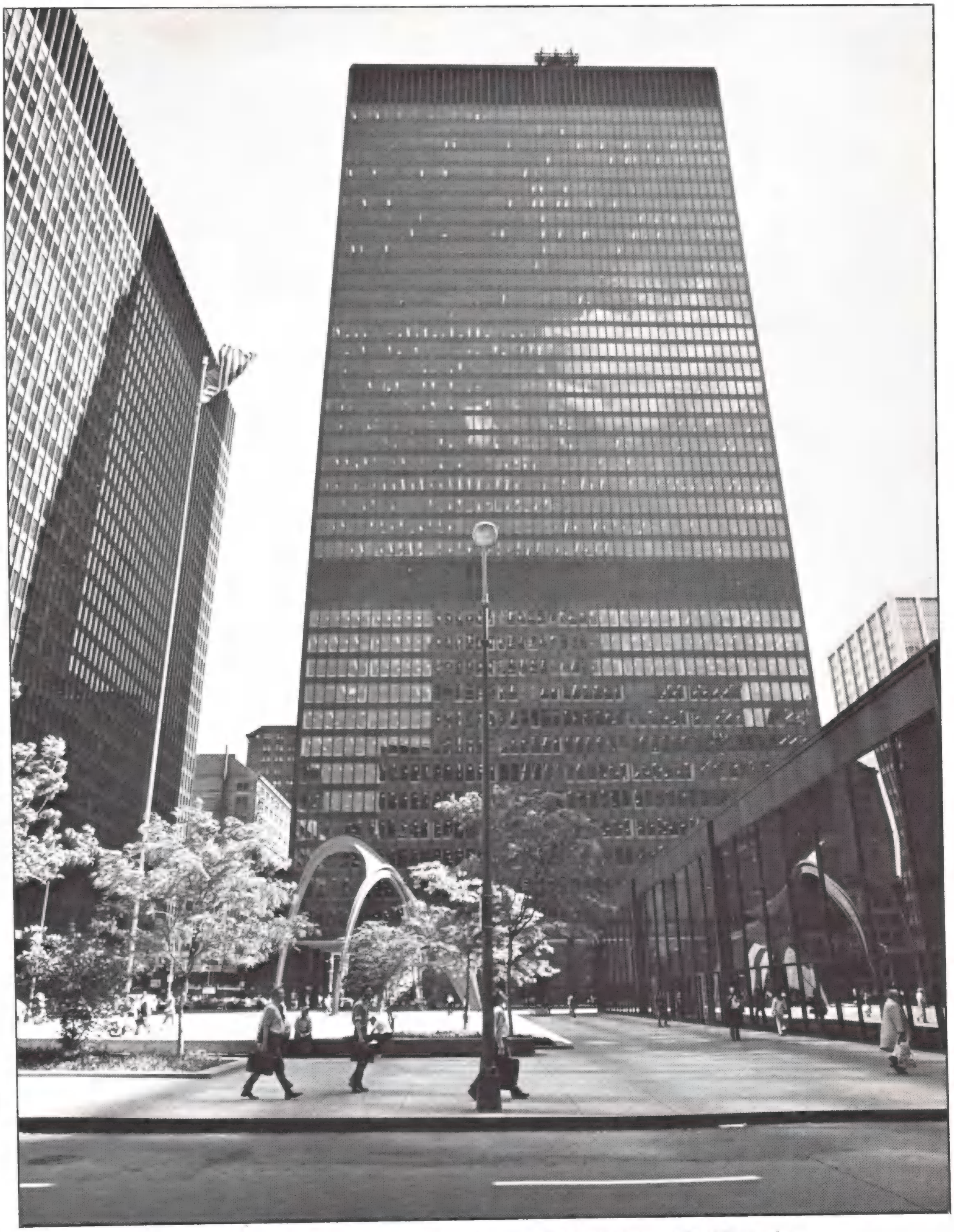
a public area; and in the case of a university or housing complex, an area to which the general public has free and unimpeded access. Proposals are also considered for such places as airports, subways and highways.

Groups eligible to apply include cities and towns; other *non-federal* governmental units; universities; and non-profit, tax-exempt organizations which meet eligibility criteria. Museums cannot apply for WAPP funds to purchase or commission art for the museum building or grounds. They are eligible for such purchases under NEA's Museum Purchase Plan.

The rationale of the Arts Endowment's program is "to give the public access to the best contemporary art in public situations outside museum walls." One WAPP category provides matching grants of $21,000 to $50,000 to commission artists of regional or national significance. They are not selected until after the grantee is notified of his award. A committee of art professionals—three chosen by the grantee, and a panel chairman—meets and selects three artists in order of preference. If the first is unable to take the commission, the second is asked, and so on. The grant may be used to help defray the artist's fees, materials and costs of fabrication. Landscaping and installation costs cannot be covered by the grant.

Matching grants up to $20,000 are available for the purchase of sculpture, ceramics and murals in a range of media for an appropriate site or for display in public buildings. These smaller awards are encouraged to provide opportunities for younger artists and to permit communities to test out the idea of public art.

Since 1968 Works of Art in Public Places has provided grant support totaling more than $3 million for 150 projects. Current projects supported with WAPP funds include: a Rockne Krebs laser work for the St. Petersburg (Fla.) Art Association; a children's sculpture environment by Isamu Noguchi for the City of Atlanta; a piece of sculpture purchased by the University of Nebraska for the I-80 project, in which major environmental sculpture will dot 450 miles of Nebraska's Interstate Highway 80; a sculpture fountain by Claire Falkenstein for the city of Coos Bay, Oregon; and billboard murals for San Raphael, California.



Alexander Calder's "Flamingo" stabile for the Chicago Federal Building plaza was the first FAFB commission installed after the project was revitalized.

For additional information or program guidelines, contact:

Don Thalacker
Fine Arts in Federal Buildings
General Services Administration
Washington, D.C. 20405

Maria Goodwin
Works of Art in Public Places
Visual Arts Division
National Endowment for the Arts
Washington, D.C. 20506

Government Graphics

Government publications have not always been produced with principles of good graphic design in mind. But as a result of an NEA-administered program to improve design, the federal graphic image is changing.

Under the auspices of the Federal Graphics Improvement project, part of the Federal Design Improvement Program, more than one-half of all major federal agencies have had their graphics evaluated by design and communications experts, who have recommended measures the agencies could take to make their communications programs more effective. Twelve agencies have begun comprehensive efforts to project a new image through their publications, posters, stationery, signs and forms.

The Federal Design Improvement Program originated in 1971, when the White House asked the heads of federal agencies how they believed they could become involved in the arts and how artists could contribute to federal programs. Many of the agency officials responded with concern about the quality of design in federal architecture, office interiors, graphics and publications.

Under NEA's direction and coordination, the Federal Design Improvement Program began in 1972. It has four major elements: a review and expansion of the 1962 Guiding Principles for Federal Architecture; the Federal Graphics Improvement Program; design education; and a Civil Service Commission review of federal procedures for recruiting, hiring and training design professionals. There have been visible results in each area.

☐ Study of federal architecture continues, with a book-length visual history of federal architecture scheduled for publication in 1976.

☐ The Federal Graphics Improvement Program, as described above, has attracted widespread interest and support, with many departments and agencies benefiting from the effort to strengthen communication through better graphics.

☐ Two Federal Design Assemblies and several State Design Assemblies have been held, with the first in a series of regional assemblies scheduled for this fall. NEA publishes a newsletter, *Federal Design Matters,* and has developed special design education seminars for federal designers.

☐ The Civil Service Commission has adopted new procedures for recruiting and rating design professionals, to insure that the most qualified available talent is reflected in the commission's list of design personnel.

Many of the logos that illustrate this special section were designed under graphics improvement programs. The symbols appear as follows: page 22, Internal Revenue Service; page 26, U.S. Postal Service; page 27, Comptroller of the Currency (top), Department of Labor (bottom); page 28, Department of Agriculture (top), National Endowment for the Arts (bottom); page 29, Department of Justice; page 31 (clockwise from top center), American Revolution Bicentennial Administration, U.S. Information Service, Federal Energy Administration, Department of Transportation, National Aeronautics and Space Administration; page 34, IRS.

Acknowledgments

MUSEUM NEWS staff members who contributed to this issue are **Carol Bannerman,** editorial assistant *(Mastering the Legislative Maze, Influencing Legislation, Legislation in the Works, CETA Helps Museums)*; **Roberta Faul,** editor of publications *(IRS and Donations of Property, A Tax Incentive for Artists, The UNESCO Convention, Art in Public Spaces)*; **Ellen Hicks,** associate editor *(NEA and State Arts Agencies, Federal $ for International Exhibits, NEA-NEH Museum Programs: An Overview, A Museum News Index)*; and **Maureen Robinson,** editorial secretary/assistant *(The Congressional Record — 1975-76, Publications to Guide You, Where to Go For Technical Support, Individual Grants and Fellowships)*.

Contributors to *A Watchful Eye in the Public Interest* are **Donald W. Moore, Jr.,** assistant director, External Affairs Division, FBI; **John W. Leslie,** director, Office of Information, Publications and Reports, Labor Department; **Richard J. McGowan,** director, Public Information Division, U.S. Customs Service; **William M. Ragan,** director, Office of Public Affairs, Civil Service Commission; **Bert Concklin,** deputy assistant secretary of labor; **Bernard E. DeLury,** assistant secretary of labor for employment standards; and **Waldo Moore,** chief, Reference Division, Copyright Office.

Other contributors: **Stephen E. Weil** is deputy director of the Hirshhorn Museum and Sculpture Garden, Smithsonian Institution. He is also treasurer of the American Association of Museums. **Linda C. Coe,** author of the *Cultural Directory,* is a free-lance writer and researcher who has worked most recently with NEA and Associated Councils of the Arts.

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Legislation, from page 25

In response to senatorial questions about the wisdom of establishing another agency within HEW, Sen. William Hathaway (D-ME) introduced S 2569, the Bicentennial Era Museum Services Act, on October 28. The bill would establish museum operational support for three years under NEA's administration. Grants could support special exhibitions, extension or maintenance of hours, hiring and retaining staff, collection preservation and maintenance and the development of special training exhibitions and educational programs. Grant money could not be used for construction of new facilities or acquisitions. Museums would be required to provide 25 percent of a program's support.

On March 29 the House subcommittee on select education introduced a clean bill, HR 12838, and unanimously reported it for favorable action to the Education and Labor Committee. On April 6 the committee recommended the bill to the full House. The bill, which has bipartisan support in committee, contains the endowments' reauthorization and museum operational support under HEW. It also earmarks support for humanities councils but does not require that they be state agencies.

The new bill deletes the provision to set aside funds for AFI and establishes an NEA challenge-grant program in which $3 private to $1 federal matching grants will be allowed to cultural institutions in great need. Another change in the original bill is the deletion of several *ex officio* members of the National Museum Services Board.

HR 12838 has not had the support of the Ford administration. In testimony for HEW, a department spokesman said, "I must report that we in the Administration do not believe that this is an appropriate time to consider a new program for what is essentially general institutional assistance to museums."

When Will Support Begin?

Congressional passage of HR 12838 does not mean that museums will immediately begin to receive funding from HEW. Even presidential approval would not signal the beginning of support. Just as the endowments and National Museum Act must go to Congress yearly for appropriations, the Institute of Museum Services would be required to ask for congressional appropriations before its program can begin.

UNESCO, from page 43

Ways and Means Committee's subcommittee on trade and to the Senate Finance Committee. According to Mark Feldman, the revised legislation is supported by the museum community although not by art dealers. One trade subcommittee staff member has indicated that there are no current plans to introduce the legislation.

Maze, from page 20

unanimously by the other, thus permitting enrollment and submission to the Executive.

Presently, 10 percent of all bills, including most major bills and appropriation measures, are considered in conference.

A bill is sent to conference at the request of the chamber that first passed the bill, if it cannot agree with all provisions of the bill as passed by the second chamber.

The Senate chooses its representatives to the conference; the Speaker appoints House conferees based on the recommendations of the appropriate committee chairman. Conferences take place in closed executive session, although this procedure may change in the future. Conferees are allowed to consider only those points which are in disagreement; no material that is not germane may be added to engrossed bills. If complete agreement cannot be reached, new conferees may be appointed to consider the disputed measures.

When the conferees have reached a compromise on all points, a report is made to both chambers with the one that requested the conference required to consider the measure first. The Senate will consider a conference report immediately; the House must wait three days. No amendments are allowed during debate; voting follows regular procedures.

The bill is printed and certified by the chamber in which it originated, signed by the presiding officer in both chambers and sent to the President.

At the President's Desk

The President has 10 days, not including Sundays, to act on a bill. If signed, it becomes law and is registered as such. If the President does not act on it within 10 days and Congress is in session, it becomes law without the President's signature.

If there is no action on the bill or it is not returned to Congress within 10 days, and Congress is not in session, this is considered a pocket veto. If it is sent back without the presidential signature, the bill is vetoed. A veto covers all provisions of the bill and the President may submit a message stating the reasons for the action.

A vetoed measure is sent to the chamber in which it originated and immediate consideration is allowed. A two-thirds majority is required to overturn the veto. If the veto is sustained, the measure dies.

The passed law is sent to the Statutes Branch of the National Archives. The bill is given a prefix by the Congress which passed it and it is numbered chronologically, i.e. the eighth bill of the 93rd Congress is PL 93-8.

Weil, from page 33

Over the past decade—in the face of inflation estimated to have increased the costs of goods and services for nonprofit organizations faster than for the economy as a whole—overall philanthropic giving, measured as a percentage of aggregate personal income or of gross national product, has shown evidence of slipping.

To reverse this trend, the commission's principal recommendations would establish additional tax incentives to stimulate increased tax-deductible contributions by families earning up to $30,000 annually and by taxpayers—largely in the low- and middle-income brackets—who claim standard rather than itemized deductions on their federal tax returns. The commission estimated that these changes initially might generate as much as $11.7 billion in additional annual giving, with an estimated corresponding loss in annual tax revenues of $9.1 billion.

If museums were to share proportionately in this additional giving, they would have little cause for concern. In all likelihood, moreover, they would not share proportionately at all. Tables published by the commission reveal that the largest share of giving by low-bracket taxpayers has gone to religious organizations and to such federated drives as the United Fund and

continued next page

various community chests. The percentage of individual giving directed to all other kinds of nonprofit organizations—from colleges and hospitals to "culture" with its array of symphony orchestras, ballet companies, theaters and museums—becomes substantial only in the higher income brackets. The figures for 1972 appear below:

Adjusted Gross Income	*% of Giving to other than Religious Organizations and Federated Drives*
Under $10,000	17%
$10,000 to $20,000	19%
$20,000 to $50,000	33%
$50,000 to $200,000	57%
$200,000 and over	84%

Why should museums be concerned if the additional giving stimulated by new tax incentives were primarily to benefit other organizations? The answer lies in the estimated $9.1 billion loss in annual tax revenues. Nothing in Washington's present climate suggests that Congress would surrender such a sum without seeking to offset it elsewhere. The commission acknowledged this, but its analysis does not seem to have been carried far enough. "It should be borne in mind," says the report in referring to these reduced government revenues, ". . . that the net budgetary impact would be less than the tax loss projected, since the charitable contributions stimulated would to some extent reduce the need for governmental expenditure in the areas to which the new giving would go."

How could this happen so neatly? In families with adjusted gross incomes of less than $20,000, more than two-thirds of charitable giving goes to religious organizations. Since these nonprofit organizations receive virtually no government support, in their case there would be nothing to reduce. The only alternatives would be to reduce government spending in other areas or to increase tax rates generally. In either case, museums might stand to lose as much or more as they might gain initially under the commission's recommendations.

The present scheme of charitable deductions has served museums reasonably well. Giving for "civic and cultural" purposes—one of the classifications in which museums are included—is the single area which, as a percentage of total giving, has increased steadily over the past 35 years. It constituted less than one percent of all philanthropy in 1940, but approached 10 percent in 1974. Unless museums are prepared to shift their fund-raising focus toward lower income taxpayers or to become more deeply involved in community-wide fund-raising drives—both issues too complex to discuss here—they should be hesitant to endorse any sweeping changes in the present method of calculating charitable deductions.

Only 16 of the commission's 28 members concurred fully with the first two recommendations. In general, dissenting members took the position that the existing system of progressive income tax rates itself makes the charitable deduction inequitable and that the recommended changes would simply increase this inequity. A number of dissenting commissioners preferred a system of charitable tax credits. None of the dissenters addressed the particular situation of cultural institutions.

Of the remaining carrots, the most noteworthy for museums concerns the donation of appreciated property. While recommending that the present form of this deduction "basically [be] retained," the commission suggested (without specific details) some adjustment "to eliminate the possibility of personal financial gain through tax-deductible charitable giving." Such an adjustment might be felt most particularly by art museums that solicit contributions of highly appreciated objects. These institutions have already lost a major source of donations through the elimination of fair-market value deductions by artists under the Tax Reform Act of 1969.

As for corporate giving—increasingly important as a potential source of private support for museums—the commission was unable to agree on any firm recommendation which would stimulate corporate support above the one-percent-of-net-income level at which it has hovered in recent years. Seven dissenting commissioners favored one form of legislation or another that would impose a tax penalty on corporations failing to make at least some charitable gifts. The majority settled for what several dissenters characterized as an exhortation that corporations try to do better in the future, and, *mirabile dictu*, recommended that the problem be studied further!

Some Pointed Sticks

The proposed *quid pro quo* for these not very promising recommendations would be an increased level of public regulation. While the commission's recommendations are not offered in such bald terms but, rather, under the heading of "improving the philanthropic process"—an effect they might undoubtedly have in some cases—the question remains, how appropriate are these recommendations for museums? As for some, the abuses sought to be remedied are not abuses characteristic of museums. As for others, there is doubtful practicality in applying a single remedy across the entire spectrum of nonprofit organizations.

One recommendation, for example, would extend to all endowed, private nonprofit organizations—museums included—a scaled-down version of the payout rules first applied to private foundations under the Tax Reform Act of 1969. The minimum percentage suggested by the commission would be "less than five percent." Such a payout requirement, said the commission, ". . . should be satisfied by the use of funds for direct conduct of the organization's activities, including . . . the acquisition of art objects by museums and so forth."

While virtually every endowed museum now classified as a public charity could meet a less-than-five-percent payout requirement with laughable ease, there is no reason why these institutions —not even suspect of unnecessary or excessive accumulations of income—should be burdened with additional record keeping, reporting and supervision. Moreover, once such a law were on the books, it would not take such great effort for another Congress in another time and mood to substitute a higher payout requirement—one that museums might not find so benign as "less than five percent."

Two other recommendations, if adopted, could subject museums to increased reporting requirements and additional layers of supervision. One would require the federal regulation of interstate charitable solicitations. The commission suggested that:

". . . a special office be established in the Internal Revenue Service or in some other federal agency or regulatory body, such as the Federal Trade Commission, to over-

see charity solicitation and take action against improper, misleading or excessively costly fund raisings. This special office might be supplemented by and guided by an accrediting organization, which would review the finances of and certify all exempt organizations whose solicitation practices are found to merit approval."

Aside from whatever problems might be involved in accrediting and reaccrediting so vast a number of organizations, the question recurs: why should this be applied to museums? Museums do not include among their vices ". . . improper, misleading or excessively costly fund raisings." They *do* include among their virtues an ongoing and self-imposed system of accreditation.

The other recommendation would establish a permanent national commission on the nonprofit sector. This proposal contemplates, among other things, that a registry of nonprofit organizations be maintained and that "a modest charge on all charitable organizations should be considered" to help defray the commission's expenses.

Dissenting from this recommendation, one member of the Filer Commission wrote: "All such a national commission would do is increase the administrative costs of nonprofit organizations, thus reducing the funds available for their beneficiaries. Far from aiding these institutions, the national commission will be another financial drain and another administrative burden."

Of the recommendations that might be considered sticks, there is one other to which museums should give special attention. ". . . [A]ll larger tax-exempt charitable organizations . . . [would] be required to prepare and make readily available detailed annual reports on their finances, programs and priorities." Palatable as this may seem at first, it takes on a different flavor when coupled with the commission's explanatory text.

"Larger tax-exempt charitable organizations" are not simply the American Red Cross, the American Cancer Society and the like. The commission defines them as organizations with annual budgets of more than $100,000. Based on the figures collected by the National Endowment for the Arts in *Museums USA*, this requirement would have applied to at least 650 museums in 1971-1972; that figure would certainly be higher today. "Prepare and make readily available" would not simply require that still another report be filed with appropriate state and federal agencies; it would also require that museums make such reports "directly and swiftly available, at or below cost, to any person or organization upon request."

Most ominous, however, is the commission's suggestion as to the form of such reports. Without finally committing itself, the commission appears to have flirted with prescribing a single accounting form for use by every nonprofit organization in the United States. In the end, it hedged, by suggesting that, at the minimum, uniform accounting measures be required of all *comparable* organizations. Those who participated in preparing the museum accounting guidelines recently published by the Association of Science-Technology Centers can testify to the enormous problems that this might entail. Even if *comparable* embraced no larger a class of organizations than museums, the variety of American museums is such that no common mold has yet been developed into which all of their financial reporting can be neatly fitted.

Without external prodding, museums have taken the initiative in formulating general guidelines that will, at the least, bring their financial reporting into conformity with generally accepted accounting principles. In time, the experience of applying these guidelines may permit them to move even closer to some ideal of financial comparability. The interruption of this process through the sudden imposition of specific and uniform accounting measures by some outside authority is not a sanguine prospect.

Early in its report, the Filer Commission made an impassioned argument for strengthening the third sector so that government would not ". . . exercise a monopoly on filling public needs." It is ironic that so many of its recommendations would entangle nonprofit organizations with government more deeply than ever before.

Some Conclusions

In his preface to *Giving in America*, the chairman refers to his commission's subject as "a dimly known region of American life." It is abundantly clear from the commission's report that this region is far too large and diverse to be encompassed by a single set of rules. The needs, virtues and vices of the Metropolitan Museum of Art are not the same as those of the Calendar Reform Foundation or the Boy Scouts of America.

Museums must insist on their particularity. As modest elements in the nonprofit world, they cannot assume that larger segments of that world should or will protect their interests. They must be prepared to stand on their own, to speak out when necessary, and to insist on the importance of what they do.

It will not be enough merely to clarify their interests. Underlying the commission's recommendations is the rising public demand that nonprofit organizations adopt higher standards of accountability than heretofore. If museums are not prepared to develop these standards from within their community, there will be little defense against their imposition from outside. Here the commission's recommendations may well serve as a warning.

Finally, while insisting on their particularity, museums would do well to consider searching out areas in which they might make common cause with other nonprofit organizations. A stimulus here can be found in the opinion of those commissioners who dissented from the recommendation that Congress establish a permanent national commission. "The priority need for strengthening the nonprofit sector," wrote one commissioner, "is not an expansion of government, as proposed in this report, but a strengthening of the nonprofit sector's capacity to initiate and implement joint action."

Although it is doubtful that Congress will move quickly to consider or adopt its major recommendations, the Filer Commission report is sure to be widely discussed in the coming years and may, in whole or in part, have persuasive impact. Those who are concerned about the future of museums should study *Giving in America* with care.

THE END

Tuning In to Audio Tours

Mary Ann Tighe

The self-guided audio tour is the most maligned of museum education techniques. Many scholars and curators hold the concept of a "canned" gallery talk in undisguised contempt, based on an outmoded but still active suspicion that technology has no place in the museum. The audiovisual overkill that marred exhibitions in the psychedelic 60s only confirmed that suspicion. Technology, however, is not the fatal flaw of the audio self-tour. Its principal shortcoming is the failure of museum educators to adapt content and style to the nature of the medium.

In their earliest form, self-guided audio tours constituted a separate part of the museum visit. While the visitor looked at a Botticelli painting, he heard a reedy, professorial voice intone information on the Quattrocento, Florence and the Medici. The object itself seemed to be a pretext for a social history of the period in which it was made. Often the visitor stared at the ceiling or floor of the gallery as he tried desperately to concentrate on the weighty material he was "learning." The exhibition became a distraction, pulling attention away from the message being transmitted. The early headphone equipment only emphasized this isolation, and a common Sunday afternoon sight was a group of electronic zombies, numbed by the "culture" that poured into their ears, marching blindly from gallery to gallery, following faithfully the directions that the machine transmitted. If you stood long enough in a single spot, these creatures formed a procession. The earliest tours offered only one route and, in time, every "plugged in" person passed the same way.

Today, even museums that employ the most advanced display techniques are still turning their visitors into the touring dead. This is not, as many critics claim, an inevitable feature of every audio self-tour. The medium is a potentially successful education device. It is, for example, the least obtrusive of educational aids. The self-tour is not forced on the visitor, and the financial outlay involved often indicates a sincere interest in and openness to the exhibition material. In addition, it allows the visitor to focus on the objects, without having to divide attention between the pieces, their labels and the written educational material. The self-guided audio tour frees the visitor's eyes for continuous interaction with the objects on display.

Why, then, do so many audio tours fail? Technology is not at fault; the type of equipment used for transmission seems to have only a limited effect on the tour's quality. Each of the three most common va-

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rieties of audio tour systems has pros and cons.

Most museums still use the transceiver system, in which a recorded talk guides the visitor through the exhibition. The source of the message, which is transmitted through the air, is a tape installed in the floor or ceiling of the gallery and accessible by a set of headphones or, more recently, a baton-like wand. This type of audio self-tour seems to be financially feasible for most museums, since generally it is operated as a concession. This arrangement also frees the museum from maintenance worries—an important consideration in any audio presentation. However, the transceiver system is the most self-contained of the three principal varieties of audio tours. Feedback is not required from the visitor, and a number of brands still function along a predetermined pathway.

Feedback is crucial, however, to the automatic stop tape cassette self-tour. Pioneered for museum use by Chandler G. Screven of the University of Wisconsin, the cassettes are organized around a series of exhibition-related questions. The cassette turns off after each question to allow the visitor to respond. The use of commercial cassettes facilitates adaptation of the tour to different interest groups or different exhibitions. The initial monetary outlay required to purchase tape recorders and cassettes is prohibitive to many museums, however, and some visitors feel the equipment is hard to carry.

The final type of audio self-tour is still a fantasy for most museum educators. It is expensive to install and is time consuming to plan and execute, but it is, in operation, all things to all visitors. Called an audio-retrieval system, it consists of permanent rest stops in the galleries, equipped with chairs and telephones. A visitor may dial the kind of information he wants to receive, and the phone connects him to a computer that retrieves the information. Only the Milwaukee Art Center has managed to put this

dream machine into operation, but as its use spreads the reputation of audio self-tours will no doubt improve.

But since most museum educators still work with transceiver systems or stop/start cassettes, the problems of audio self-tours remain. What makes an audio tour worth listening to? What can be taught? What kind of information does a visitor need as he stands in front of an object? How can passivity be prevented and interaction sustained?

What is needed is a responsiveness to the medium on the part of museum educators, an awareness of the style of expression the medium demands and the kind of education it can transmit. Audio is not the same kind of educational aid as docents, labels or handouts. The transceiver system and the auto-stop cassette also are distinctly different. An acknowledgment of these differences is the first and most frequently overlooked step in designing a meaningful self-guided audio tour.

Choosing Content

Transceiver systems are not suited to the presentation of precise information. An hour of listening to detailed data is exhausting rather than edifying. The system demands a concept-oriented approach, one in which the viewer hears his own preconceptions and feelings discussed in direct relation to the object he sees. The concept must not be generalized, but specifically related to the object. If, for example, a visitor is standing in front of a totally black painting by Ad Reinhardt, the title and date become irrelevant. Other aspects of the work seem more important. Is it a joke, a mockery of art? Was this artist without skill, ideas, talent? Why is this work in a museum? The transceiver system is at its best acting as the visitor's alter ego, verbalizing his questions and discussing the possible answers.

For this type of tour, the choice of object to be discussed becomes crucial. Which works are apt to perplex a visitor? What objects arouse

his curiosity? Scholarly considerations should be secondary here; the visitor's interests should be uppermost in the educator's mind. While that seems an obvious priority, it is a fact that is too often forgotten. Scholars will not be taking the self-tour, and the average visitor may not care about abstruse information.

A concept-oriented self-tour is always challenging to write, for it requires that educators become as familiar as possible with their audience's needs and interests. Scripts should be free from the unfortunate clichés and catch phrases of the museum profession—such as "historically significant" or the "isms" into which history is so inconveniently divided. Since the issues often have no clear and simple answers, the script should be more a discussion than a lecture, permitting subtle shadings to emerge. For example, several voices might be used on a single tour, each representing a point of view on the object being discussed, perhaps taking

the part of the visitor and the curator, the artist and the critic, the scientist and the historian or the inventor and his public.

Style Is Important

Style is inextricably related to content, just as content is to medium. If the information being transmitted is concerned more with broad concepts than with facts, then the form of the narration should reflect this. A conversational style, resembling the script of a play or television show, works best with most audio presentations. Although this writing style is dominated by simple, declarative sentences, it should not be allowed to become monotonous. A string of simple sentences can smack of condescension, but a sprinkling of questions and directive commands will give focus and grace to the script. There should be as few dependent clauses as possible, and occasionally a grammatically incomplete, but conceptually complete phrase might be included to achieve a natural, relaxed tone. The difficulty with this style is that it does not read well, and most educators, conditioned to years of writing scholarly papers, are loathe to sacrifice proper prose style. If the tour scripts must be approved by others, they may instantly correct the prose. Then the tapes will read well but sound stilted when spoken. The true test of the self-tour script must be how it sounds when it is read aloud.

Some transceiver systems use a method in which "writing" is eliminated entirely. The curator in charge of an exhibition simply makes salient comments into a tape recorder while being escorted through the show. The tape is then transcribed, and a professional writer, employed by the system's manufacturer, creates a script from the recorded remarks. The curator then records the rewritten version of his remarks, play-acting at spontaneity. If the curator is both brilliant and glib, if the professional writer is attuned to the museum audience, and if the setting of the recording studio does not numb the curator into vocal paralysis, then there is an outside chance that a decent tour will result. Obviously, my hopes are none too high for this approach. Every educator who prepares a self-guided tour hopes to achieve a set of objectives, and those objectives, based on a knowledge of the museum audience's needs and the medium with which they will be reached, determine the style in which the content of the tour is presented. Any educator who has shaped and reshaped a presentation in order to maximize its potential can only despair at the naiveté with which the educational process is often viewed. Talking—even educated, informed talking—is not teaching.

The Narrator

The one positive feature of the "ad lib" approach to self-tour writing is the emphasis it places on spontaneity. A relaxed, personable voice can contribute immeasurably to the effectiveness of an audio tour. A professional voice is not always required. The best voices for listening are clear and well paced, with in-

flections made intelligently and logically. Within these bounds, a wide variety of male and female voices, foreign and domestic accents, can be accommodated. However, two pitfalls are to be avoided when choosing a narrator. Many educators opt for a professional voice, usually male, on the assumption that its cultivated neutrality will be so self effacing that content will be emphasized. This rarely proves to be true. After an hour of listening to a voice devoid of personality or eccentricity, the listener is lulled into passivity. A voice that is expressive of character, on the other hand, can pique a visitor's interest and engage his attention. A personable voice heightens a visitor's involvement with a self-tour, enhancing the feeling that one is making contact not with a machine but with a real person.

There is a second problem in choosing a self-tour narrator. Frequently, due to professional reputation or close affiliation with the exhibition, a museum director or curator is chosen to read the material. While this may add a bit of public relations flair to the system's sales promotion, it may not contribute to the quality of the audio tour. All potential narrators—regardless of status—should make a trial cassette, and only after the cassettes are evaluated should the choice of narrator be made. The right voice can give a listener a positive feeling about the museum and reduce intimidation.

An alternative to the single narrator is the use of several voices. Two or three different voices add variety and fight touring fatigue. The multivoice approach is also a means of expressing differing viewpoints.

Background Sound

The final area of consideration in planning audio self-tours is that of background sound. Should the content be heard against a background of music? There is no clear-cut answer to this question, though experience has shown that background sounds other than music—such as sirens, laughter or traffic noises—are distracting. Music, however, can focus the listener's attention on the information, drown out the mechanical sounds of the tape and set the proper mood. On the other hand, music can create a theatrical, artificial tone, detract from the content and mislead the listener about the period in which an object was made or found. The case for music must be retried from object to object, tour to tour. If the decision is made to use music, a one-dollar a year membership in ASCAP buys access to a treasure trove of recordings, and many additional pieces are in the public domain.

Stop/Start Cassettes

If the transceiver system is not suited to the presentation of factual content, then the stop/start cassette, particularly in association with a portable punchboard, is ideal. The choice between the two systems centers on educational objectives, as well as finances. The stop/start cassette is ideal for history and science museums, but reservations exist about its application to art museums. While it can certainly be used to educate visitors in the basics of art history, most art museum educators prefer to emphasize art appreciation. Standing before a great painting or sculpture, most people want to know *why* it is great and how the artist came to conceive it; these are not questions suitable for multiple choice answers. Learning to look at art involves the viewer in a range of feelings and ideas beyond the realm of verbalization, and it is misleading to reduce this to a neat series of questions and answers. Given that limitation, however, the cassette seems ideally suited for the transmission of discrete information.

In time the audio self-guided tour may become the principal means of museum education. Future generations of museum visitors who have been trained in the classroom by cassettes, video and film will not think it is unusual to approach a computer bank for information, or to respond to questions asked by a cassette. The continuing challenge of the self-guided audio tour is not its acceptance by the public, but its perfection as an aid to enjoyment and education. △

Books

Revelations of New England Architecture: People and Their Buildings, *by Jill Grossman, with photographs by Curt Bruce. Grossman Publishers, 1975. 179 pp., illus., $15.95.*

Sandwiched between the black and white illustrations of this overpriced coffee-table book are six brief chapters of whimsically interpretive, insufficiently documented text by Jill Grossman, a free-lance writer and editor who has also designed and hand-built two one-room houses. No doubt this explains her enthusiasm for the early New England carpenter-builder and her disdain for balloon-framed structures, industrial architecture and the revival styles of the mid-19th century, which get short shrift here.

In a chatty, conjectural style, the author sails into social, economic and religious history from Puritan times to the Civil War, concluding her *Revelations* with a rather sour put-down of the advent of industrialism:

> How could there be a gracious expression in architecture at such a time? The industrial process was out of hand in so many places. No one knew exactly how to organize it or organize against it. Confusion and anguish was palpable in a country where the rich raised Gothic turrets and jigsaw wedding-cake while the poor crowded together in city slums. Perhaps the slums expressed the era best of all. For architecture is not an ideal; it is the voice of what is happening.

Although a previous publication by Curt Bruce, the photographer, was declared one of the 50 best books of 1974 by the American Institute of Graphic Artists, the black-and-white photographs in *Revelations,* as well as the overall design of the book itself, fall short of that standard. In the photographs, shadows of gables and foliage obscure important architectural details; tops and bottoms are unsympathetically lopped off buildings; and angles of vision often seem awkwardly contrived. Frequently the page layouts of photographs create dissonances of angle and proportion; and the halftones are fuzzy.

Not a book for the serious student, *Revelations* might make a pleasing gift for a lover of rural and small-town New England.—*Mary Jean Madigan* △

European Painting in the Seventies: New Work by Sixteen Artists, *by Maurice Tuchman. Los Angeles County Museum of Art, 1975. 83 pp., illus., paperbound, $5.95.*

European Painting in the Seventies is Maurice Tuchman's catalog for the exhibition he organized at the Los Angeles County Museum of Art. This unusual publication consists of 18 individual units in a card-

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board slipcase, beginning with Tuchman's introduction (a 10-page booklet). There is a singlefold sheet for each artist, containing a color reproduction of a work in the show, a photograph of and statement by the artist (except Adami). The final singlefold is the exhibition checklist.

Tuchman begins with background information on the exhibition, which originated with his realization that "stylistic pluralism" is what distinguishes contemporary painting from that of the past. He says that he first planned to organize a diverse, international show of recent art that had little exposure in Los Angeles. But his realization that almost 20 years had passed without "an American-made view of European art" resulted in the decision to mount an exclusively European show.

Tuchman feels that younger artists of quality are working in media other than painting, and in the process of assembling the show he increasingly became attracted to older and middle-aged artists, "whose careers were decidedly outside the imperatives of group thinking." This provided visual cohesion, as did "the need felt by each of the participating artists to evoke and interpret the human figure . . . in a fresh manner." Thus, the result was an exhibit not of European painting in the 70s by younger artists, but of current work by long-established painters. The exhibition includes artists such as Miró, Dubuffet, Alechinsky and Hockney, but not, for example, Gerhard Richter, Marco Gastini, Roman Opalka and Daniel Buren.

In addition to a discussion of the show's origins, Tuchman's introduction contains an appreciation of each artist's work. These brief discussions are very well written (of Peter Blake's painting: "One senses that every stroke is a felt response to something scrutinized, the layer of wash lying on the paper like seismographic messages from within, nuanced beyond expectation"). The limitation of the texts—both the introduction and the artists' statements in the individual units—is that there is little specific information about the particular works exhibited. There also is a scarcity of biographical information about each artist. While such information is not necessary for the better known artists, it certainly would be helpful for those who are not known in the United States.

This catalog, then, is valuable as a record and handsome memento of the exhibition.—*I. Michael Danoff* △

Arts and the Handicapped: An Issue of Access, *a report from the Educational Facilities Laboratories and the National Endowment for the Arts, 1975. 79 pp., illus., paperbound, $4. Available from EFL, 850 Third Ave., New York, N.Y. 10022.*

For those who remember the sit-ins and protests of the 1960s, the term "civil rights movement" brings to

mind police dogs, tear gas, lynchings and other symbols of America's failure to provide equal treatment and opportunities for all its citizens.

Now the National Endowment for the Arts has commissioned a report on another, less visible civil rights movement, and is asking the arts community to become aware of, and better serve, another group of citizens whose treatment and opportunities have been less than equitable: the handicapped.

While statistics on the matter seem oddly imprecise, it is clear that there are tens of millions of Americans who have speech, hearing, vision or other physical handicaps, or are mentally or emotionally disturbed. The handicapped face many physical barriers to the arts: steps, curbs, small or hard-to-open doors, inaccessible toilet facilities, lack of elevators. There are other, nontangible but formidable barriers: insurance restrictions, safety codes and preconceived notions about what is safe or desirable for handicapped people.

This report gives 131 examples of what museums, schools, art centers and colleges have done to make themselves more accessible to the handicapped. One important section explains the implications of federal, state and local laws that require that certain new and renovated facilities provide access for the handicapped, while another discusses tax and other incentives for removing architectural barriers. There is a good bibliography on barrier-free design, and a list of resource organizations that might be contacted for ideas or assistance. For almost every example and suggestion a contact person and address are provided— a most valuable service.

Although the report is an excellent survey of programs and facilities, its design and style leave something to be desired. The 5"x11" format is awkward; the print on even-numbered pages runs into the centerfold; paragraphs are an eyeball-numbing 20 or even 30 lines long; and the 131 descriptive examples are not adequately separated. The book is profusely illustrated, but most of the photographs are too small, too ambiguous, or both, to be informative. In short, the report is a bit of a chore to read, and would have benefited greatly from better editing, layout and organization.

Perhaps the greatest difficulty in the report comes from the inclusion of a wide variety of physical and mental problems under the term "handicap." A substantial range of disabilities is covered by this term, and the problems and needs of each subgroup are dramatically different. Indeed, the nature of the problems — and possible solutions — might have been clearer if the report had been organized with separate sections on programs for the blind, the mentally retarded, the physically handicapped and other groups.

The report frankly acknowledges that "arts for the handicapped is not a primary legislative or judicial concern" when compared to issues such as access of the handicapped to public education or employment. Given the lack of interagency and interinstitutional cooperation in dealing with these issues, it is clear that those of us who work in the arts community must take a major role in removing physical and attitudinal barriers.

Minor flaws aside, this is a landmark document that belongs in every museum and arts organization. Once again the National Endowment for the Arts is to be congratulated for supporting a valuable service to the arts community.
—Robert A. Matthai △

New Discoveries in American Quilts, *by Robert Bishop. E. P. Dutton, 1975. 127 pp., illus., paperbound, $9.95 ($11.95 in Canada).*

Once again, prolific Robert Bishop has produced a well-illustrated publication, intended to document the many interesting quilts that have come to his attention since 1972, when he collaborated with the late Carleton Safford on *America's Quilts*

and Coverlets. That book added impetus to the American quilt renaissance, which continues unabated; and although several other good quilt books have appeared in the interim, this latest effort will be welcomed for its fresh material and sprightly design.

The title is a misnomer, for Bishop includes bed rugs, stenciled coverlets and candlewick spreads among the 16 categories of quilted and unquilted bed coverings illustrated. A brief introduction provides general historic background while each illustration is accompanied by an extensive caption incorporating a good deal of information on technique, design and history.

In addition to the expected material on pieced and appliqué quilts in traditional patterns, Bishop has added some interesting new sections, among which are "Children's World" (quilts made by and for children, including a fascinating needlework counterpart to the popular Noah's ark toy); and "The Legacy of Susan McCord," devoted to the work of an Indiana farm wife whose many quilts at the Henry Ford Museum provide an intriguing study in "the changing tastes of Victorian America."

Particularly pleasing is the section on pieced Amish quilts, which delight the eye with simple but exuberant geometry and startling combinations of bold and dark color. More information about the relationship of this culture to its crafts would be welcome. What inspired these "plain people"—who eschewed buttons, motor cars and mechanical gadgets—to such extravagant and exciting heights of chromatic expression?

Bishop's finale, planned with the Bicentennial in mind, is a group of patriotic quilts from the years 1844 to 1974. Eagles, stars and stripes, George and Martha, Lincoln, Roosevelt and MacArthur are pictured on these imaginative creations, which demonstrate 130 years of grassroots dedication to the principles of American democracy.—*Mary Jean Madigan* △

Hamada: Potter, *by Bernard Leach. Kodansha International, 1975. 305 pp., illus., $50.*

Shoji Hamada has been declared a "living national cultural treasure" by the Japanese government. Bernard Leach is one of the best-known potters of the Western Hemisphere. Their friendship of nearly 60 years has been rooted in the common ground of craftsmanship and dedication to the principles of the *mingei* or "art of the people" movement, which parallels our folk art. Shared life experiences have given Leach an understanding of Hamada's life and work which uniquely qualifies him as biographer.

Hamada: Potter is a dialogue, revealing nearly as much of Leach as of Hamada. The two venerable artist-potters emerge as halves of one coin—Eastern and Western embodiments of a single philosophy of work and esthetics. In 1973, they spent many hours reminiscing in a Tokyo hotel. Interpreted with great sensitivity, these conversations range from their first meeting at the home of Soetsu Yanagi, whose concept of *mingei* exerted a primary influence on both men; through their early years at St. Ives, Cornwall, founding the Leach Pottery; to Hamada's homecoming after the tragic Japanese earthquake of 1924 and his settling-in at Mashiko, the country potting village near Tokyo which he chose as the locus of his work and family life thereafter.

These dialogues are not for potters only. The appeal of Hamada's serenely integrated life—his ordered daily routine, his gut appreciation for the simple beauties of the world—is universal, a living testament that "firm conviction can be attained with the brain, but composure cannot be reached unless we have a good life to support it." This is not to discount the vast amount of technical information—Hamada's glaze recipes, his comments on clay, his throwing and decorating techniques—that is generously imparted here; but only to emphasize the nuggets of profound wisdom that make this a work for all to

savor, reread and digest in small bits.

Nourishment metaphors are unavoidable when describing Hamada, as they are central to his philosophy:

> Just to give oneself up to folk art will never do. One must chew and eat up "mingei'—eat it, consume it, put it in your belly; to put it in your system and digest it is what is required in this day and age. We are to assimilate it and do something of our own with the food.

Further, he believes that "beauty is not in the head or the heart, it is in the abdomen."

There are striking similarities between Hamada's ideas of good design and those of the 19th-century English design reformers William Morris and Charles Locke Eastlake. "Things correctly made, rightly made, properly made, and healthy—these are the ingredients of beauty," says Hamada, lamenting—as did Eastlake in 1868—that "it is a pity that the furniture makers today merely follow fashion, are interested only in selling their products, and overlook the basic rules of furniture making."

Following the Hamada-Leach dialogue is a section of old photographs that document the text and bring to life the St. Ives experience, the evolution of Hamada's compound at Mashiko, his friends, travel and daily life. There are several pages of Hamada's sketches of objects and folk designs from many cultures—the pots, baskets and furniture that he avidly collects to feed his creativity and to fill the folkcraft museum he is building at Mashiko.

Finally, there are 80 exquisite illustrations of Hamada's pots, 40 of them in color, accompanied by Hamada's critical commentary on the accuracy of photographic color reproduction, and the glazing and decorating techniques for each pot.

The book is bound between textured sheets of handmade paper; the simple cover design—a Hamada motif—is applied in Japanese lacquer. Besides being beautiful, this is a very important book, clearly meaningful to anyone interested in the hows and whys of contemporary craft, but having much to offer in a broader humanistic sense. It is sad that the book is quite expensive and will not be within the reach of all the young people who should have it.—*Mary Jean Madigan*

The Rape of the Nile: Tomb Robbers, Tourists and Archaeologists in Egypt, *by Brian M. Fagan. Charles Scribner's Sons, 1975. 399 pp., illus., $14.95.*

The Rape of the Nile is really at least two books, and that is its problem. One book is a history of the scavengers, tomb and temple robbers and other innocents and scalawags who managed somehow to destroy most of monumental Egypt. The other is a history of modern archeology in Egypt, not neglecting the continuing frustration of the conflict between archeology, the scientific discipline, and archeology as a looting technique. Throughout, great emphasis is placed on personalities, and that is the key to the volume's faults.

Let's face it: modern archeology is a pretty dull sport. Archeologists, even more than G-men, spend their time sorting through other people's trash. Most of the romance of the discipline lies in the imagination of Sunday supplement writers. In contrast, tomb robbing can be a thrilling activity. People who are really good at the trade are amoral and therefore fascinating to many of the rest of us, Brian Fagan not excepted. Thus most of the volume deals with the exploits of Bunyanesque rascals, Jack-the-Ripper types who carve up and cart off ancient monuments, and Fagan is caught between awesome admiration of their ferocious energy and shock at the damage they have done. It must be rather like writing a book about the buffalo hunters. You know they were the dregs of society, inhuman butchers, but what they did was so terrible that it's difficult to find the right nasty things to say about them.

Occasionally Fagan seems to recall that he himself is an archeologist and a good one, remembers his audience, and tut-tuts a little about a particular desecration. But his case isn't helped when he refers to Belzoni and his ilk as "archeologists." They weren't—they were a sordid bunch of large-scale petty thieves, and the link between them and real archeologists is Manichean. Unfortunately the drama of battle between good and evil is flattened because the bad guys get all the good lines.—*J. J. Brody*

Crow Indian Medicine Bundles, *by William Wildschut, edited by John C. Ewers. Museum of the American Indian, Heye Foundation, 1975. 178 pp., illus., paperbound, $10.*

Beads and Beadwork of the American Indians, *by William C. Orchard. Museum of the American Indian, Heye Foundation, 1975. 168 pp., illus., paperbound, $7.50.*

These two volumes are second-edition reprints of a pair of definitive Heye Foundation publications, volumes XVII and XI, respectively, of its *Contributions* series. The Orchard was orginally published in 1929, the Wildschut in 1960, and neither of the new publications is substantially different from the earlier editions. *Beads and Beadwork* has a new and gaudy cover, underwent some minor editorial revisions, and most of the illustrations, from new plates, are a vast improvement over the originals. *Crow Indian Medicine Bundles* was carefully edited to begin with and its illustrations, particularly those in color, sparkle as well in the new edition as they did in the original version.

If it's bedside reading you're after and you happen to be an insomniac Orchard's book is still as good as Seconal, and Wildschut's has limited value as escape literature. Nonetheless, it is difficult to conceive of doing any kind of research on Native American beadwork without referring to Orchard, while the Wildschut is must reading for anyone trying to understand the nature of Plains Indian religion. Ewers' editing of Wildschut's manuscript is sensitive and a little bit elegant, and the book is a classic model of how to derive original meanings from artifacts.

In short, it is good to have both of these volumes available once more. The only regret is that the editors chose not to include a bibliographical supplement to Orchard's volume, because there have been some important contributions made since 1929 to the study of Native American beadwork.—*J. J. Brody* △

The Art Crisis, *by Bonnie Burnham. St. Martin's Press, 1975. 256 pp., $8.95.*

One trouble with art objects is that we give them moral and commercial values that are mutually exclusive and then are surprised when we realize the inherent contradiction. It is as though our belief in romantic love were absolute but we insisted on payment for each performance. *The Art Crisis* attempts to deal with this phenomenon (the art, not the love one) in a dispassionate and reportorial manner. The book is a good one if all you want is documentation of the ways in which thieves, smugglers, speculators and yourselves have corrupted that pure young thing, art. But, because this book treats the observed market facts and the imagined moral ones as though all had the same kind of reality, it cannot begin to cope with the contradiction. Unfortunately, that is the really interesting part of the whole mess.

From a short-term perspective, and if you believe that art objects do have some innate ethereal value, the scene is pretty grim. Chicanery, deception, greed and corruption not matched since the day of the robber barons characterize Burnham's description of the art market. Even those on the side of the angels—museums and other responsible collectors, governments and honest dealers — participate in activities that reduce terms such as morality, ethics and national patrimony to four-letter words. Indeed, if Norton Simon's defense of his acquisition of a stolen and smuggled Indian national treasure reads like the Sermon on the Mount when compared to the rationale supporting other collectors' activities, something really is wrong with the art market.

However, if we think of art only as a desirable commodity that happens to be in short supply and sold through an unregulated trade network, what else can we expect? If, instead of art, the goods being stolen, smuggled and adulterated, and the market being manipulated was in steel, oil or chili peppers, would the story be different or the book written? I think the answer to both parts of the question is no.

Most of the characters in the story, whether victims or victimizers, are pretty dull folk. Most of the tricks are pretty obvious and banal and the only romantic interest is in the commodity itself. And, as long as the art objects are well cared for, the only irreparable damage is to the archeological sites that are looted in search of art treasures. Few little old ladies are swindled of their life savings by art con-men,

most of the victims can afford the experience and it might teach them a little humility. (Do I sound like Norton Simon?) If the market is manipulated, the suckers only lose excess capital, not their children's milk money. If a national patrimony is ripped off it's a good bet that given time—200, 500, 900 years—it will find its way home (assuming that it has been preserved). If the product is adulterated nobody is poisoned, and only egos and pocketbooks are bruised.

You will want to read this book because it underlines the paradox that we have created by assuming that an object can, at one and the same time, have both ethereal and commercial value. Although it dramatizes the problem, *The Art Crisis* does little to solve it, because the paradox itself is only dimly perceived.—*J. J. Brody*

Velazquez, *by José Gudiol. Viking Press, 1975. 350 pp., illus., $45.*

No dearth of material exists on Velazquez, but additional, high-quality publications about him or any other major artist should be applauded as contributions to the available body of art historical knowledge. The key, however, is quality—and quality of scholarship is lacking in Gudiol's newest book on Velazquez.

In his prologue Gudiol frankly states, "There has been no end to discoveries and writings on the subject, and now it is very difficult to keep up with everything published."

At some point, Gudiol must have stopped trying. He mentions, for instance, that José Lopez-Rez's *catalogue raisonné* lists 130 works as being from the hand of the master, and then proceeds to catalog 165 himself, with no textual rationale for the discrepancy. Furthermore, Gudiol's catalog list is useless for two reasons: There seems to be no basis for the order of listing, and the catalog numbers do not correspond to any other catalogers' numbers nor to plate or page numbers, making a ridiculous concordance necessary.

In addition to cumbersome cataloging, the book suffers from a generally pedestrian text that is perhaps best characterized by the author's own description of his approach: ". . . Instead of dividing my text into three parts—the artist's biography, the analysis of his works and the general considerations arising out of his work—I have preferred to blend these into one, since I believe there is a very close relationship between Velazquez's life and his work, bearing in mind the very different places in which he painted and all the contacts and journeys he made." Dear me.—*Bruce H. Evans* △

The Drawings of Goya: The Sketches, Studies and Individual Drawings, *by Pierre Gassier. Harper and Row, 1976. 581 pp., illus., $60.*

The somewhat cryptic subtitle of this book indicates that one large

body of Goya's drawing—the *Albums*—is not included in the current volume. (The *Albums* were published by Gassier in 1973.)

The drawings that are included in this book, in general, are preparatory sketches for Goya's sets of etchings: the *Copies after Velazquez,* the *Caprichos,* the *Disasters of War,* the *Tauromaquia* and the *Disparates.* Each drawing is reproduced (several are in color) and accompanied by an excellent description and provenance as well as a brief critical commentary which, in many cases, refers the reader to the book's extensive bibliography rather than attempting to treat complex iconographic problems.

On the basis of good illustration, concise text and clear design, the book is an excellent addition to any library. But after the first two sections, which deal with the sketches for prints, comes a real treat: a section entitled "Miscellaneous Drawings" containing, among other subjects, a delightful series of drawings after Flaxman. These spare, linear gestures, which Gassier dates about 1795, are in dramatic contrast to the better known, action-filled *Disasters* or the satirical *Caprichos.*

The Flaxman subject as well as the *Magic Screen* series are often overlooked since Goya never made prints of them. In featuring this group of miscellaneous drawings, Gassier has done a great service to the student of Spanish art.—*Bruce H. Evans* △

"I Feel I Should Warn You . . .": Historic Preservation Cartoons, *edited by Terry B. Morton, essay by Draper Hill. The Preservation Press, 1975. 86 pp., illus., paperbound, $4.*

The Image of America in Caricature and Cartoon, *edited by Ron Tyler. Amon Carter Museum of Art, 1975. 192 pp., illus., $10, $6 paperbound (50 cents postage).*

Future historians may label the early 1970s an American period of cynicism—the time when we lost our noted ability to laugh during hard times, the years when every minute became so serious that newspapers dropped cartoons because they emphasized the lighter side.

The National Trust for Historic Preservation and the Amon Carter Museum of Western Art have gathered, for their own separate purposes, cartoons characterizing historic preservation and the American scene. Through their efforts the humor of past decades will be preserved. It is hoped that there will be more material in the years to come to justify publications of this type.

Each book presents a brief, well-written history of a particular type of cartoon. Beginning with Benjamin Franklin's famous characterization of the colonies as a bisected snake above the caption, "Join, or Die," *The Image of America* covers over 200 years of political cartoons. The book was published as an accompanying catalog to an exhibition of the same name.

The National Trust's collection of historic preservation cartoons, many of them by Draper Hill, the Trust's editorial cartoonist, would be humorous to any die-hard preservationist and a remarkable gift for someone who likes to knock down buildings.

Both publications are highly recommended to museum people because most of us have begun to lose our sense of humor about the places in which we work. Maybe the National Trust and the Amon Carter Museum could be convinced that their published works are only the beginning and that they should take up the national sponsorship

of a Littleton, Colorado group: SPOSH—the Society for the Preservation of a Sense of Humor.—*Robert McQuarie* △

Museum Accounting Guidelines, *edited by Victor J. Danilov. Association of Science-Technology Centers, 1976. 49 pp., paperbound, $3.50. (Quantity discounts: 25-49 copies, $3.25 each; 50-74, $3 each; 75-99, $2.75 each; 100 or more, $2.50 each.)*

This booklet's title sounds as if it was chosen by a committee of museum auditors. To a museum person, possibly a worse suspicion is that a committee also wrote the guidelines. Suspicions confirmed, but do not shy away, because this 49-page booklet is concise, straightforward, easily read and practical. The Association of Science-Technology Centers, with a grant from the National Endowment for the Arts, has published this manual to aid museums in financial management. The committee that prepared the guide consisted of representatives from a dozen museum-related organizations, assisted by four authorities in the accounting profession who provided technical advice. One of the remarkable facts about *Museum Accounting Guidelines* is that it was accomplished by a committee of this size.

Financial management is a time-consuming process for museums. Methods of fund raising, expenditure of monies and preparation of financial statements vary depending on limitations of time and ability and other requirements imposed on each institution.

The association's guide is not intended as the sole answer to museums' fiscal management problems. It has five basic objectives:

▲ To bring about more effective accounting and financial reporting practices among museums;
▲ To provide more realistic information upon which museum governing boards and management can make policy and management decisions;
▲ To develop more uniform practices for comparison and statistical purposes;
▲ To meet the increasing need for greater accountability among museums in reporting to the public;
▲ To assist auditors in examining and reporting the financial statements of museums.

Several of these objectives might be considered idealistic by museums who are locked into a state or local government budget system, but the goals are broad enough to be adapted to any institution.

The guide touches on 10 areas of accounting and reporting practices and the coverage is surprisingly brief but helpful. The editor, committee members and technical advisors have managed to explain general accounting principles, financial statements and operating funds in just 18 pages. The section on preparing financial statements for "Contributed Materials, Services and Facilities" explains good common-sense procedures in two and one-half pages.

Museum Accounting Guidelines is one of the most valuable publications of its kind to appear to date. Its cost and clarity should cause many people to question the value not only of the dark secrecy employed by auditors and accountants in the past, but of the hours spent in college classes or professional seminars.

Accountants and auditors beware! —*Robert McQuarie* △

Outdoor Museums, *by Richard W. E. Perrin. Milwaukee Public Museum, 1975. 83 pp., illus., paperbound, $2.75.*

The growth in number of outdoor museums in Europe and America is thought by some museum people to

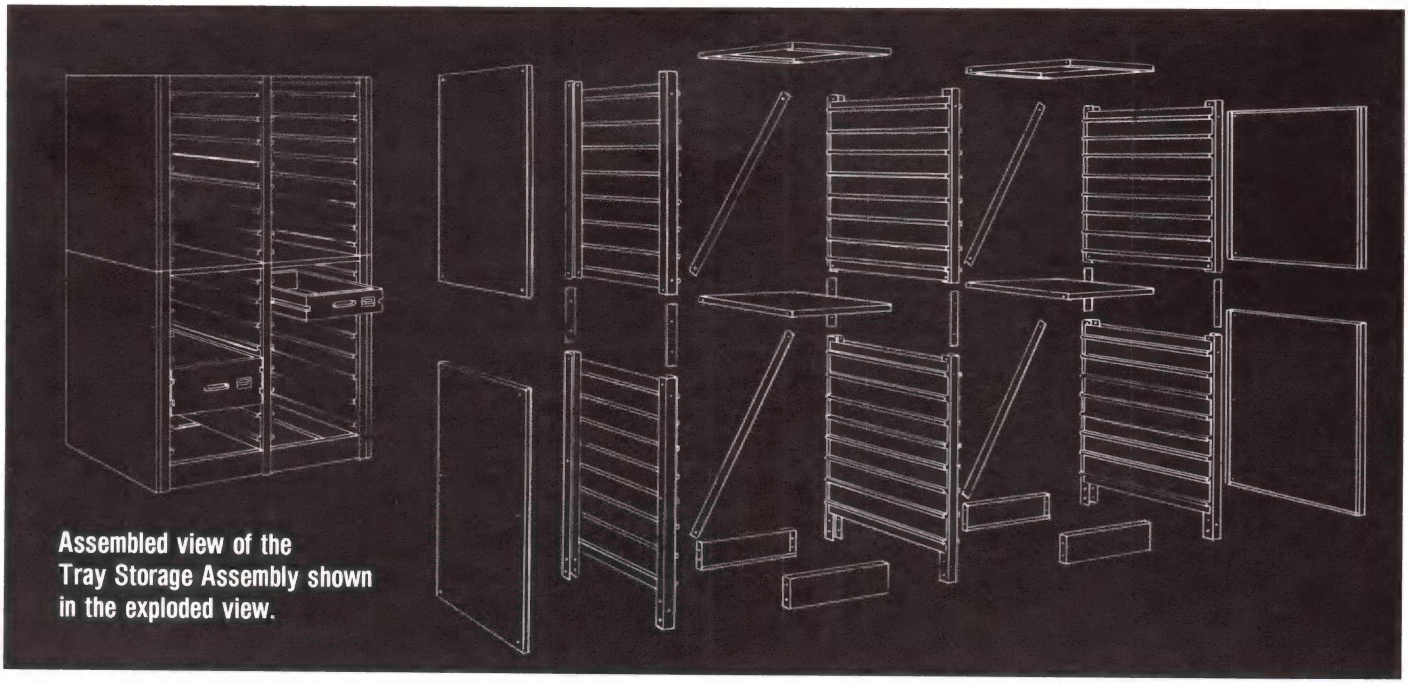
be unhealthy. The general public, however, appears to disagree, since they have heard that the concept began at Williamsburg in colonial days, and that's pretty American.

Richard Perrin's latest publication is a compilation of his articles, which first appeared in the Milwaukee Public Museum's periodical, *Lore*. An architect by profession, Perrin also has been a museum volunteer for 50 years.

Outdoor Museums is a study of this nontraditional kind of museum in Europe and America, with a final emphasis on the concepts and plans for the largest of the new outdoor museums, Old World Wisconsin. Perrin blends his architectural training and his knowledge and love of museums into a review of the outdoor museum's European beginnings, starting with Sweden's Skansen.

Perrin limits his discussion of American outdoor museums to a few of the more notable among the 140-plus in the United States and Canada. His treatment of the plans for Old World Wisconsin is heavily influenced by his background in architecture, yet his enthusiasm for this monumental project should help the State Historical Society of Wisconsin in the difficult task of funding and completing their museum devoted to the state's ethnic groups.

Perrin presents basic data about the organization, purpose and operation of all these nontraditional museums, and occasionally sidesteps to discuss his philosophy of historic building preservation. The book is not intended to change anyone's thinking about outdoor museums but is rather a general review. It would be a good book to include in a general reading list for an introductory museology course, or as casual reading for anyone interested in the development of outdoor museums. — *Robert McQuarie* △


Assembled view of the
Tray Storage Assembly shown
in the exploded view.

No. 2E600

Mary Cassatt, *by Nancy Hale. Doubleday & Co., 1975. 333 pp., illus., $10.*

Several sound biographies of Mary Cassatt have been written, and her work has been capably cataloged. Now comes Nancy Hale with a biography that claims a special insight into Cassatt the artist; Hale comes from a family of artists, and therefore writes with elaborate assurance about art and artists. The assurance is misplaced. She adds nothing to our understanding of Mary Cassatt's art, though she does supply considerable detail about the garrulous Cassatt family, an addition to our knowledge of the artist that hardly warrants 333 pages of prose that is alternately frivolous and heavy-breathing. Let two of Hale's many unfortunate explorations of the relationship between Cassatt and Degas stand as examples:

> What each needed, the other had. They sensed it, as they faced each other, grown man and woman, above the unexplored wasteland of their hearts. Just as they had recognized each other's work, they recognized each other, and were sufficiently drawn together that it became right away noticeable to other people.
>
> In a way, Mary and Degas merely reversed the roles society expected of them as man and woman. He enjoyed her boyishness; she was happy when he cherished her work. Each staked out in the other the roles they had turned against. Underneath the dynamic personalities that, from private hell-fires, each had forged, shrank naked organisms terrified of life's violence without art's clarifications; horrified of unartful, brute sex.

Enough.—*Adele Z. Silver* △

Findings and Keepings: Analects for an Autobiography, *by Lewis Mumford. Harcourt Brace Jovanovich, 1975. 394 pp., $15.*

These writings, some recent but most kept for decades and found when Mumford searched through his papers for his autobiography, are what he calls "a culling from the midden heap." Published and unpublished pieces, personal letters, random notes from his journal, they reveal a young man who was preoccupied with devising an occupation that could encompass all his interests, a middle-aged man absorbed by his work and able to satisfy nearly all his abundant curiosities, and an old man on the edge of despair.

The publication of *Findings and Keepings,* Mumford's 25th book, marks his 80th birthday and the end of a career that began in optimism. He managed to combine, especially in his work on urban life, the study of sociology, history, literature and esthetics, and to be journalist, art critic, teacher and belle lettrist. In 1923, defending his desire to be such a generalist, he wrote to the sociologist Patrick Geddes, whom he always called his "master":

> If instead of thinking of me as a quack journalist you'd conceive of me rather as a young scholar who publishes his notes and lectures instead of speaking to a class: and if you'd see that I have chosen to get a living in this manner because it is for me the one means by which I can work at my own pace and keep at least a third of my time free for thinking and studying of a different sort . . . Eutopitects build in vain unless they prepare the mind as well as the ground for the New Jerusalem; and nothing you have said has shaken in me the belief that the best part of my work must be in the first field rather than in the second. . . .

Mumford spent most of his life trying to prepare the minds of his contemporaries to desire a world of well-designed, well-built cities, to recognize a possible alliance rather than an inevitable conflict between esthetics and science, to reserve the word progress for humanity's "slow accretion, though unsteady and intermittent, of meanings and forms and values."

Now this man, who believes that "the end of all practical activity is culture: a maturing mind, a ripening character, an increasing sense of mastery and fulfillment . . .," finds that at the end of his life he is "increasingly at odds with the world," where he sees "the irrational avant-garde of the arts and the meticulously 'rational' avant-garde of computerdom heading toward the same goal . . . a self-obliterating explosion."

Books

This apocalyptic vision is all the more distressing because it comes from a man who has seen many of his earlier visions proved. In 1916 he could write: "To alert minds it is becoming plain that the art of planning cities is to no little extent the art of doing away with cities." In the 1920s he was writing to his future wife frankly about her need for independence; in the 30s he argued the similarity of fascism and communism. Because his long and wide-ranging concern with man and his world has demonstrated that he understands the rise and fall of cities and societies (see *The City in History,* 1961), and because he has always managed to keep his distress over the "mechanical civilization" of the last three centuries within bounds (see *Technics and Civilization,* 1934), Mumford's pessimism now, at the end of 80 years, is troubling. We, or at least I, cannot discern whether this apocalyptic vision is the prediction of a wise old man who has seen nearly a century's change, or of a gloomy old man resisting his own end, when he will no longer be here to set things right. Is this the promise of old age?—*Adele Z. Silver* △

A Bibliography on Historical Organization Practices, Volume I, Historic Preservation, *edited by Frederick A. Rath, Jr. and Merrilyn Rogers O'Connell. American Association of State and Local History, 1975. 141 pp., $10 ($7.50 to AASLH members).*

Museology and historic preservation are complementary but competing fields. Professionals in both disciplines suffer from fragmentation and disunity due to overspecialization, narrow self-interest or professional chauvinism. Neither group seems to recognize the other's contribution to their common goal—preserving the past.

This bibliography puts the field of historic preservation a step ahead of museology. Frederick A. Rath's work in compiling bibliographies of preservation-related works has been familiar to preservationists and museum workers since the early 1960s. This most recent volume is the result of a greatly expanded effort at accuracy and comprehensiveness. The third revised edition of the original *Guide,* this bibliography is the product of "a major bibliographic archive" which the editors intend to be "a continuing record of all significant references in the field."

The book contains five major categories: Historic Preservation in Perspective, Preservation Law, Urban Development and Redevelopment, Preservation Research and Planning, Preservation Action. Each category is further divided into specific subject areas.

Bibliographies are seldom little more than listings of book and article titles that are often outdated as soon as they are published. However, Rath's and O'Connell's book is an exception. The editors have annotated many of the several hundred entries, indicating their familiarity with the substance of the works they include. They have

listed references that are of significant and lasting value, and they have provided for easy and expeditious updating of the bibliography through a punch-card system of data retrieval that will facilitate addition of important references. The book is an indispensable starting point for research or information-gathering in the preservation field. The museum world, unfortunately, lacks even an up-to-date listing of published works about museology.

Some other features of the book deserve special mention. As in the earlier editions, a "basic reference shelf" is included. An additional feature is a concise but detailed description of the major national and international preservation organizations. Also convenient—especially for the inveterate writer for information—is the inclusion of dozens of addresses of organizations, prominent and obscure, directly or indirectly related to preservation.

The editors have not limited their bibliography to references from the historic preservation field as it is strictly defined. They recognize that preservation is a broad endeavor and that many different subject areas can yield information useful to preservationists. One wonders whether museologists recognize this fact about their field.

This volume is the first in a series. While the editors do not specifically identify titles to follow, it is clear that the next installment will be devoted to conservation. If this bibliography is an indication, the series should be a requirement for every professional's bookshelf. It is hoped that a similar bibliography for museum work will be forthcoming. —*Louis F. Gorr* △

Philadelphia: Portrait of an American City, *by Edwin Wolf, 2nd. Stackpole Books, 1975. 351 pp., illus., $24.95.*

In keeping with the current national apathy toward the Bicentennial celebration, states, cities, towns and counties are looking inward rather than outward toward the nation. One result has been a proliferation of local histories.

Most such books are little more than exercises in trivia, occasionally embellished with chauvinism. Usually factual to the point of boredom, local histories are like museum curators to whom every artifact is important: They fail to see their subject in any but its own context, and fail to draw any conclusions about its "larger meaning."

In recent years, however, a movement has grown to consider local history as a microcosm of America. That movement has emphasized such diverse but interrelated subjects as the city as artifact, the closeness of local government and citizens, and the community as the major enhancer of the quality of life.

In this richly illustrated history, the distinguished head of the Library Company of Philadelphia has made an admirable contribution to the genre of local history. Edwin Wolf has thoroughly covered the scope of his subject matter. He has examined Philadelphia in detail from its origins to the present, but simultaneously he has considered his subject within the broader context of the nation. Thus, Philadelphia is portrayed not only as a city, but as an American city, America in miniature.

Wolf's introduction states that this book is not a definitive history, but an overview of more than three centuries of growth, change and varied life patterns. Each of the 12 chronologically arranged chapters is prefaced by a brief impressionistic essay. According to the author, the essays are not intended to provide a complete chronicle—as so many local histories try miserably to do—but to "give the flavor of successive eras." *Philadelphia* is an evaluation, a portrait, revealing not only its subject's likeness, but the place the city holds in the American consciousness.

Philadelphia contains several hundred superb illustrations—a prerequisite for any "popular history"—which themselves are almost a mu-

seum of the city. Of particular value, both to the student of American material culture and to the general reader, are the accompanying interpretive texts, which make *Philadelphia* more than just a picture album.

A portrait must capture the obvious as well as the subtle in its subject. To do this, the portraitist must be at once comprehensive and selective in his choice of details. Wolf has succeeded on this score by including a fine array of subjects. He touches on Philadelphia's politics and demography, institutions and organizations, people and pursuits, industry and commerce, successes and failures. Reaching beyond Philadelphia's "Famous Firsts" (paper mill, mint, law school, medical school, zoo, art academy, locomotive, library, theater), Wolf presents an immense amount of fact, but avoids the indiscriminate amassing of trivia.

Philadelphia is finely printed on good glossy stock. The many mezzotints, paintings, lithographs and other illustrations yield their information more readily and pleasurably due to the high quality of reproduction and the large (9"x11") format. And a wide range of pictorial representation is used, such as trade cards, maps, cartoons, transfer designs on pottery, and motifs on silver or brass.

This book, then, is a worthy addition to a growing number of local histories. While its chief audience will no doubt be Phillyphiles and history buffs, its contribution extends beyond their limited interests.
—Louis F. Gorr △

American Folk Painters, *by John and Katherine Ebert. Charles Scribner's Sons, 1975. 225 pages, illus., $17.50.*

It is a pleasure to read a new book that is either the first extensive treatment of a significant subject, or is extremely well written. John and Katherine Ebert combine both virtues in their excellent volume on American folk painters.

The book is clearly organized. It begins with a chapter on "Definitions, Characteristics and Background," and then proceeds by period and subject. The final chapter, properly cautious, is on "Conservation, Restoration and Care." There is an index as well as an appendix that contains information on about 90 American folk painters.

Each chapter delivers what it promises. The authors handle the difficult and complex definition of folk painting in a thoughtful manner, discussing the term carefully in relation to academic, amateur, provincial and urban art. This discussion gives a very good sense of what "folk painting" means, but does not prevent the honest conclusion: "There is no unanimity of opinion as to what constitutes a folk painting since it means differerent things to different people." Indeed, common-sense honesty and directness—not unlike that found in the paintings under discussion—is an outstanding quality of the Eberts' text. In very few books would one find the type of straightforward conclusion they reach about 19th-century portrait painters: "Some were very good artists. Most were not."

The book contains observations that, if not always original, are inherently interesting, and which are put together in an insightful way. It is pointed out that prints not only gave unschooled painters schemas for composing pictures, but also that the linear aspect of prints reinforced the emphasis on outlines and on the separation of forms characteristic of folk art. But prints played a role in schemas for the buyer's appreciation as well as the artist's creation. Since the mostly rural customers rarely saw academic paintings but did see prints, the linear style of folk painting would have seemed correct to them. Furthermore, even if the customers had been acquainted with academic work, it may have been that they "saw the folk paintings as more honest and direct representations and the academic ones as falsely and unsuitably pretentious."

The book's level of scholarship is equal to its other merits. There is factual information such as the number of portraitists estimated at work in Massachusetts before 1700 (five to 10) and a list of over 160 fraktur illuminators. There are detailed and informative sections on Chinese port painters and coastal, sound and river steamer painters.

The information is always, as the authors promised, set in the broader context of society, including discussion of how artists advertised and sold their works. For example, we learn from William Matthew

Books

Prior's son that his father painted on glass so that he could seal the back and market his paintings faster, without waiting for them to dry.

And it is explained that "the professional ship portrait painter who was commissioned to produce a 'likeness' of a vessel was usually an artist who specialized in these, being familiar with the construction of ships and the ways of the sea. [In contrast to portrait painters], in . . . this case it was the ships that traveled and not the artists."

American Folk Painting (1966) by Mary Black and Jean Lipman is more sumptuously illustrated than the Eberts' book, but this new volume contains more facts and discussion. The detailed information on folk painters and their art makes *American Folk Painters* useful to museum professionals, collectors and dealers, and the book's unusually clear style makes it worth the time of anyone interested in American history and culture.—*I. Michael Danoff* △

Advertising Index

AND NOW FOR THE GOOD NEWS . . .

McKnight, 3M foundations give to Science Center

Two gifts totaling $3.3 million have been received by The Science Museum of Minnesota to build and equip a science center planned as part of the museum's new $12.8 million complex to be built at Wabasha and 10th Streets.

The McKnight Foundation contributed $2.15 million and the 3M Foundation has pledged $1.15 million, payable over a five-year period.

E. E. Titcomb, museum president, in making the announcement, said the gifts will be used to build and equip a science tower to be named the William L. McKnight-3M Science Center. Total cost of the center will be about $4.5 million and will include $1.125 million pledged by the Ober Charitable Foundation in January to help equip it.

The McKnight gift is one of the largest ever received by a cultural institution in the Twin Cities, Titcomb said.

The structure will be capped by a 76-foot dome containing a 70mm film projection system, a new type of star ball that does not intrude into the audience's line of vision, and dozens of slide projectors and special effects generators. The complex installation, controlled by computer, is expected to draw an audience of more than half-a-million each year.

The 100-seat auditorium and orientation-lecture hall will be used for the popular Museum Theater presently operated by the institution, said Titcomb.

HE SAID only one similar installation exists today, the Reuben H. Fleet Space Theater in San Diego.

The new center will contain exhibit halls, laboratories and classrooms and will be connected to the present structure by a pedestrian skywalk.

Russell Ewald, executive vice president of the McKnight Foundation, said the grant "underscores Mr. McKnight's lifelong commitment to research and science . . . which contributed to his and 3M's success."

Raymond Herzog, chairman and chief executive officer of 3M Company, added, "The application of science has contributed much toward raising the standard of living in Minnesota and the world during this century . . . We feel that the brain industries which have played such an important role in the growth of Minnesota have proved the value of privately financed research and development in our society."

"THE WILLIAM L. McKNIGHT-3M Science Center will dramatically portray the role of science in every person's life. It can also stimulate students' interest in pursuing scientific courses and careers," he added.

Construction of the center is expected to begin in mid-1976, with the formal opening scheduled for late 1977 or early 1978.

The overall museum complex, which includes three additional floors of exhibit space and assumption of the facilities in the current Arts and Science Center at 30 E. 10th St., is part of the development of block 7A by the St. Paul Housing and Redevelopment Authority.

Present plans call of the city of St. Paul to build parking for about 600 cars under the block, with the museum, a medical office building related to St. Joseph's Hospital, and a medium-income high-rise apartment building on the block.

"THIS IS TRULY a community project," Titcomb said. "The William L. McKnight-3M Science Center, will, in the very best sense, be a community center. The other construction on this block is also designed to serve community needs.

"It has received strong support from city officials including the HRA, the Downtown Development District, the City Council and Mayor Lawrence Cohen," he said. "This support, coupled with the generous contributions today from the McKnight Foundation and 3M Company, will make it possible for the Science Museum of Minnesota to proceed with its plans."

St. Paul Dispatch

$1-million grant given to St. Paul arts council

The Bush Foundation of St. Paul has made a $1-million grant to the St. Paul-Ramsey Council of Arts and Sciences to support renovation of St. Paul's Old Federal Courts Building and expansion of the Science Museum of Minnesota.

The science museum will use its $500,000 grant to build a space center, with a planetarium and audio-visual equipment.

The other $500,000 will be used in the general renovation of the building, a turn-of-the-century structure that the federal government sold to the city of St. Paul several years ago for $1. It cost nearly $2.5 million to build. The building will house the council and most of its member organizations.

Of the $1 million, $750,000 is an outright grant. For every dollar of the $250,000 grant, the council must raise $5. Both grants will be over three years.

Minneapolis Tribune

Courts Building, Science Museum to get grants

The St. Paul Foundation Monday announced allocation of $1,500,000 to help finance two downtown projects—renovation of the Old Federal Courts Building and expansion of the Science Museum of Minnesota.

The grants are for $750,000 apiece, according to Richard Moore, president of the nonprofit community foundation. They will be payable over a four-year period.

The grant for the Old Federal Courts Building is on a matching basis. The building will be closed this summer for the renovation work and may be opened in time for the Bicentennial observance in 1976.

The Science Museum expansion, involving a new museum and theater-planetarium across Wabasha Street from the present Arts and Science Center, is expected to begin next year.

St. Paul Pioneer Press

Science Museum gets $1.2 million

Two grants totaling $1.2 million from the Ober Charitable Foundation to the Science Museum of Minnesota were announced today by Paul A. Verrett, secretary of the foundation.

A $1.125-million grant was made to the museum to help finance a $8.8 million long-range expansion plan involving construction of a space theater-planetarium at Wabasha and 10th just west of the museum's present site.

Another grant of $75,000 was made to defray this year's planning and "start-up costs" connected with the expansion, Verrett said.

Terms of the larger grant call for the museum to raise $6 million in matching funds by 1981. Verrett said the $1.125 million grant is the largest the foundation has ever made.

The foundation was founded in 1969 by the late Agnes E. Ober to help promote educational, religious, scientific, literary and other charitable purposes.

St. Paul Dispatch

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Management Consultants, Funding and Fund-Raising Counselors

Summertime at the Smithsonian

A calendar of events and activities at the Smithsonian
during the Bicentennial Summer

Reprinted from Smithsonian

A companion to the
Official Guide to the Smithsonian
Available at all Smithsonian Museum Shops

Summertime at the Smithsonian

The Smithsonian Institution has been renovating, building and planning for millions of visitors this summer. The Arts and Industries Building has reopened with "1876: A Centennial Exhibition"; the National Air and Space Museum opens July 1; and the Festival of American Folklife (p. 30) runs June 16-September 6. Every Smithsonian museum has opened major Bicentennial exhibits or entire new halls. This eight-page section will help you find them and, we hope, add to the enjoyment of your visit.

There is so much going on at the Smithsonian that there isn't space here to stray too far away. For information about other activities and sites in Washington, call or visit the Bicentennial Information Center (near the Museum of History and Technology), E Street between 14th and 15th Streets, N.W., telephone 737-6666, or the National Visitor's Center in Union Station, North Capitol Street and Massachusetts Avenue, N.E., 523-5033 (all telephone numbers listed are in Area Code 202, unless otherwise indicated). Information about National Park Service facilities may be obtained at the blue, green and white kiosks located on the Mall.

The *Official Guide to the Smithsonian* contains information about permanent exhibits; some of the most popular are flagged on the Mall map (pp. 28-29). This section offers supplemental information relevant to summertime and Bicentennial activities and exhibitions. If your time is limited, it may help you decide which museums you want to visit. But before you begin, be forewarned about what is anticipated as the major source of frustration: parking spaces—or the lack of them! If you haven't already solved the problem, the next section offers a few suggestions.

Bill Deuster

Crowds enjoy lunch amid umbrellas and sculpture of Café Hirshhorn.

Automobiles, bicycles, and where to leave them.

Parking downtown is limited. Commercial lots on or near the Mall include the garage under the Air and Space Museum on 7th St., S.W. (7 A.M. to 10 P.M.), the L'Enfant Plaza underground garage (open 24 hours) across Independence Avenue from the Smithsonian "castle," and an area on Maryland Avenue between 6th and 7th Streets, S.W. (hours vary). A few free spaces are available on Jefferson and Adams Drives on the Mall after 10 A.M.

These areas cannot begin to accommodate the expected crowds. To avoid looking for a parking space and adding to the pollution and traffic problem, please leave your car at home, at your hotel or at one of the special fringe-parking areas offering a fast and economical "park and ride" package to and from the Mall museums and the Folklife Festival grounds. Shuttle buses depart every two to five minutes from 9 A.M. to 10 P.M., with reduced service during the afternoon rush hours and the late evening hours. The fringe-parking areas are RFK Stadium, North Pentagon Parking Lot and Fort Myer South Post (adjacent to Arlington Cemetery).

In addition to these three areas, 17 radial bus routes in suburban Maryland and Virginia, with quick service to the Mall, have been established. Once on the Mall, Smithsonian facilities in other areas are easily accessible by public transportation. For detailed bus, parking and fare information, call 637-2437. If outside the Washington metropolitan area, call, toll free,

(800) 424-9755. Metrobus brochures are available at tourist and information centers throughout the city.

Bicycle racks can be found at the Washington Monument and Lincoln Memorial grounds, and outside most Smithsonian museums.

Smithsonian castle: Visitors' and Associates' Reception Center

If you're on the Mall, you may obtain additional information in the Reception Center of the red stone castle. Associates should register at their desk, which is staffed every day from 10 A.M. to 7 P.M., and pick up a specially prepared Bicentennial information packet. Also located in this building is the Associates lounge and Commons dining area, where beverages are available from 10 to 4:30 and lunch from 11:15 to 2:15, seven days a week. Associates please note: Bring your membership card! If you haven't received one, bring a SMITHSONIAN mailing label with you and a card will be issued at the Associates' desk. For part of July, the Commons may be closed, but the new Associates' Court dining room across the Mall at Natural History will accommodate you. Reservations are not accepted for either facility.

If you are not already a Smithsonian Associate, you may wish to become one while in Washington. Membership information is available in the Reception Center, the Smithsonian museum shops and the Associates' tent at the Folklife Festival (see arrow on map, p. 30). For a list of membership benefits, see the inside back cover.

"The Federal City: Plans and Realities," an exhibition in the Great Hall, depicts the planning history of Washington, D.C., from the time of Pierre L'Enfant to the still unrealized plans of the Pennsylvania Avenue Development Corporation.

Food and picnic facilities

The Mall, grassy grounds around the museum buildings, and certain areas at the Zoo are fine for picnicking. Bring your own or purchase a box lunch from the stands or mobile carts. (You may sit and contemplate the beauty of the Hirshhorn Sculpture Garden, but please don't eat your picnic there.)

New outdoor eating facilities have opened for the summer. Café Hirshhorn (picture, p. 27) in the fountain courtyard offers box lunches and beverages 10:30 to 5; the Terrace on the Mall side of History and Technology is open 10:30 to 5 (lunches, beverages and good soft ice cream); the Fine Arts and Portrait Gallery cafeteria and courtyard offers sandwiches, vegetarian platters and salads from 11 to 3:30. At the Zoo, the Panda Beer Garden Café on the rooftop of the Panda House is open 10:30 to 5:30, and the Mane Restaurant offers indoor and outdoor dining 9 to 5:30.

Also indoors, a cafeteria and snack area is open in History and Technology 10-8, and in Air and Space (as of July 1) 11-7:30. Opening early June in Natural History is a snack area 10-5 and the new Associates' Court dining room 11-3:30 for lunch and 4:30-8 for dinner. The Commons in the castle is open to Associates 10-4:30 for beverages and 11:15-2:15 for lunch.

And, underground, the National Gallery of Art's new skylighted Café Buffet concourse opens in late June from 10 to 7:30 daily and 12:30 to 7 Sundays for lunch, dinner, beverages and espresso.

Museum hours

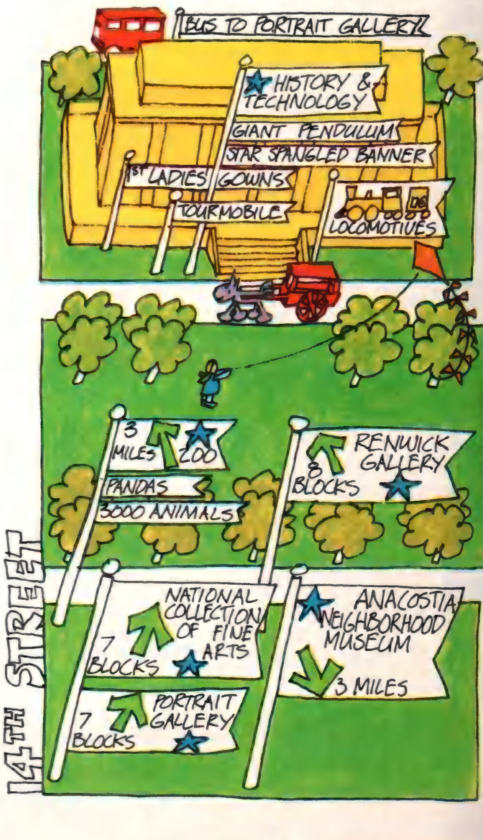
During the summer, the following buildings are open seven days a week from 10 A.M. to 9 P.M.: Smithsonian castle, History and Technology, Natural History, Hirshhorn, Freer, Arts and Industries and Air and Space (public opening July 1). Hours for the Renwick, the National Collection of Fine Arts and the National Portrait Gallery are 10 to 5:30 seven days a week. The National Gallery of Art is open 10 to 9 Monday through Saturday and noon to 9 on Sundays; the Zoo from 9 to 6:30 every day; and the Anacostia Neighborhood Museum 10 to 6 weekdays and 1 to 6 weekends. Note that the hours from 4 to 9 are not only less crowded, but cooler times to visit the Mall museums. Bring a picnic dinner with you or see above for facilities open during dinner hours.

Multilingual facilities

The Museums of History and Technology and Natural History provide information phones in German, French, Spanish, Japanese and Italian. The Visitors' Reception Center in the castle offers a multilingual orientation slide show. Official Smithsonian Institution guidebooks are available in German, French, Spanish and Japanese. Natural History offers foreign-language tours with 24-hour advance notice (381-6135), and foreign-language floor plans of most museums are available at Information Desks. For assistance at the Smithsonian, call 381-6264; for general Washington-area information, call 872-8747.

Special education facilities

The Air and Space Museum (opens July 1) provides a barrier-free environment and many other facilities for people with special education needs. For information call 381-4166. In History and Technology, the "Spirit of 76



Discovery Corner" and a touch-a-tour of "We the People" are of interest. Call 381-6707. At Natural History, a map showing touchable museum objects can be obtained at the Information Desks. Call 381-6211. For information about other facilities, call, weekdays, National Portrait Gallery, 381-6347; National Collection of Fine Arts, 381-6541; Hirshhorn, 381-6713 and Arts and Industries, 381-6707. Wheelchairs are available at most museum entrances. A miniature Victorian fragrance garden for the handicapped opens in midsummer between Arts and Industries and the Hirshhorn. For special transportation around the Folklife Festival grounds, check at an information kiosk (see map, pp. 30-31 for locations) upon arrival.

Museum shops

Each museum shop carries items relating to the collections in that museum. Associates are entitled to a ten percent discount with a membership card. (Please note: discount privileges do *not* apply to the National Zoo, the National Gallery of Art and on certain items in the Freer Gallery shop.) Film, flash cubes, Smithsonian and Washington-area guides are available.

The Arts and Industries 1876 shop features items popular 100 years ago. Visitors can have their pictures taken in period costume in the "Tintype Studio." A gazebo features popular plants of the era. Lavender and cucumber soap; costume jewelry; parlor games; Shaker reproductions; the original-style Levi's patented in 1873; and a selection of books on the period are only some of the items available.

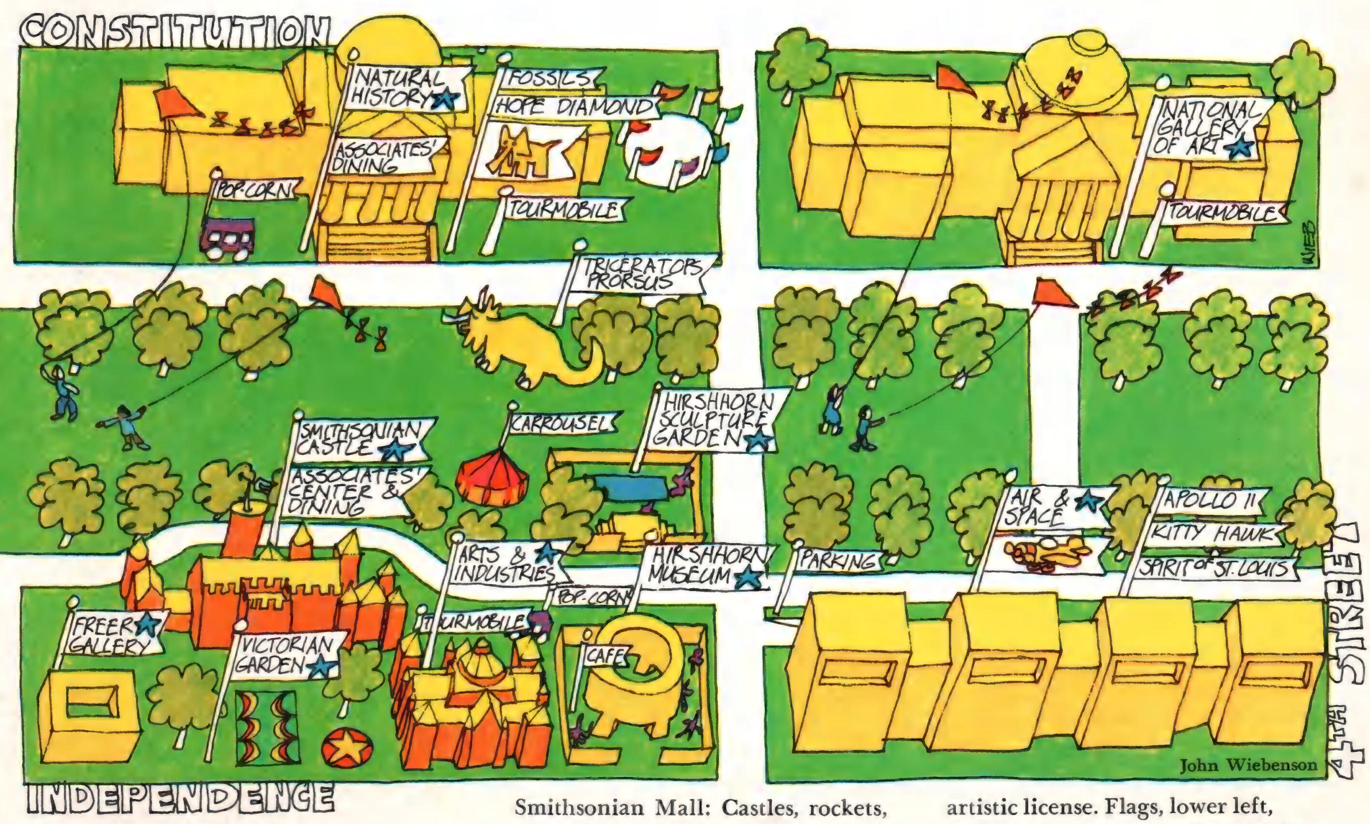
The Air and Space shop (opens July 1) contains one of the largest selections of air and space books, aircraft models and kites in the world. Models from the *Kitty Hawk* to the futuristic *Enterprise*, with hundreds in between; astronaut patches; flyers' wings, helmets and scarves; graphics and reproductions of original art are available.

The Hirshhorn shop carries posters, notecards, contemporary art, jewelry and modern-design canvas totes.

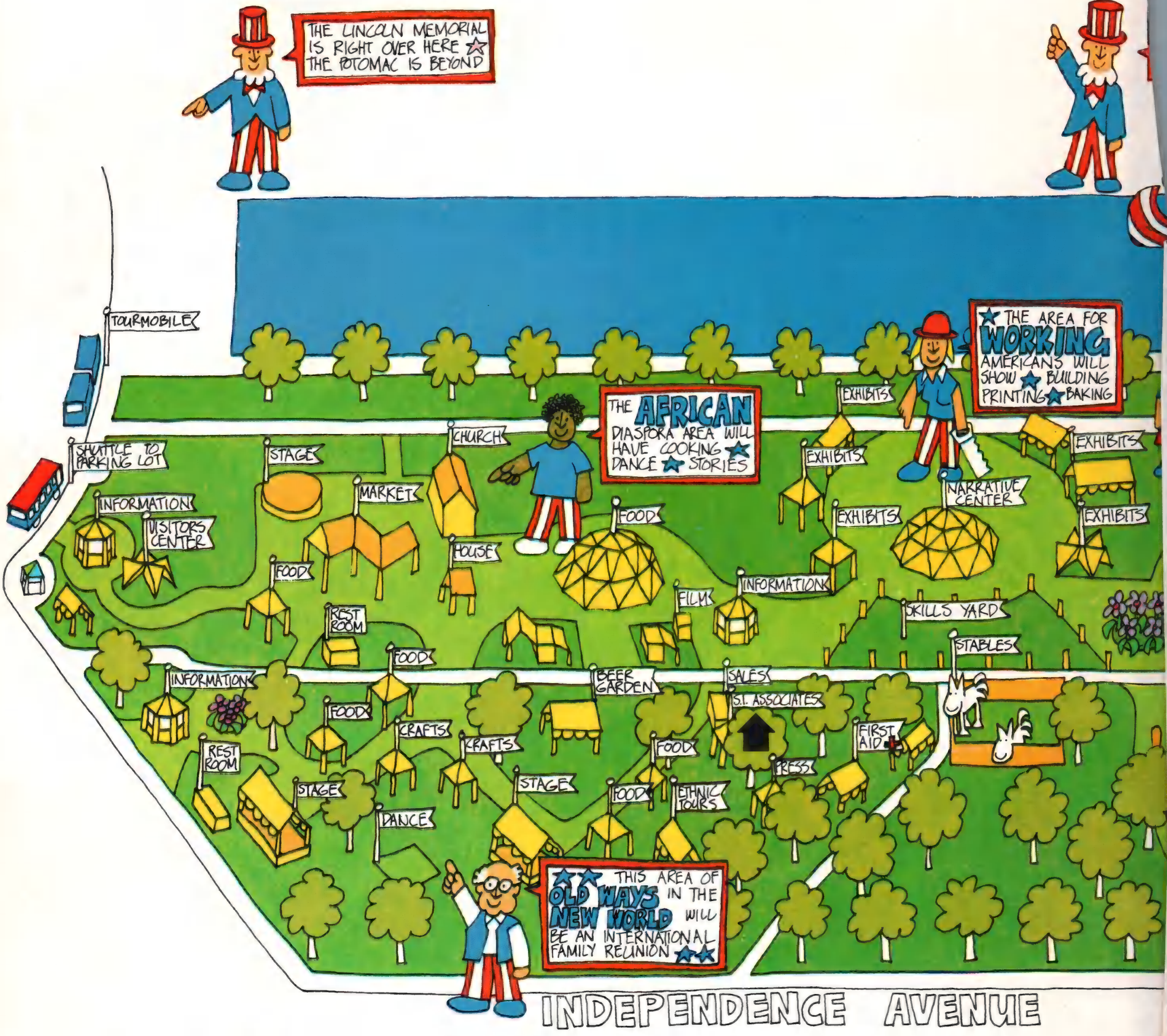
The History and Technology shop has American crafts, china, pewter, flags, dollhouse furniture, and items from "A Nation of Nations" exhibit. The McGraw-Hill Bookstore is located in this museum.

The Natural History shop carries rocks, plants, and crafts from all over the world, such as Indian jewelry, Eskimo carvings and basketware.

The shop in the Renwick Gallery features one of the most extensive collections of craft books in the country. The National Collection of Fine Arts has graphics, notecards, prints and art books. Of special note here is the extraordinary new publication *America as Art*. The shop in the National Portrait Gallery features busts and art and history books relating to figures in the museum's collections. The Freer shop has Oriental needlepoint designs, prints, folders, notecards and books.



Smithsonian Mall: Castles, rockets, dinosaurs and a bit of colorful artistic license. Flags, lower left, show way to museums off the Mall.



Festival of American Folklife

This summer's Folklife Festival celebrates 200 years of America's national heritage with more than 5,000 participating musicians and craftspeople from every corner of the United States and 36 other countries. The festival is a living museum of the vital and continuing folk traditions, arts and skills of America. It runs between the Lincoln Memorial and the Washington Monument, June 16 through September 6. Hours are 11-5 Wednesday through Sunday, with concerts scheduled in the early evenings. Refreshments and native foods can be purchased throughout the festival area.

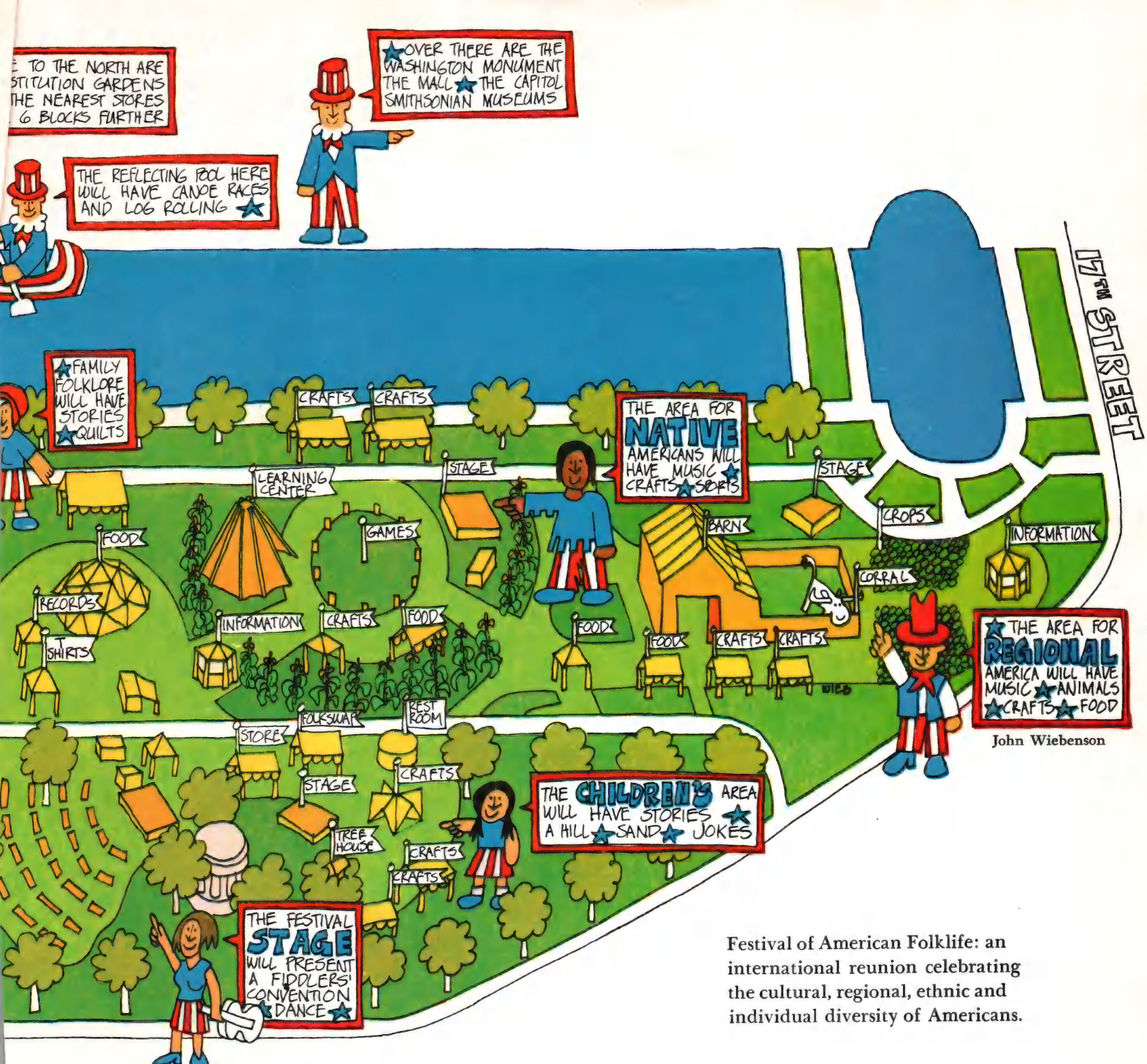
Buses run every few minutes to and from the shuttle parking areas of RFK Stadium, the Pentagon and Fort Myer (see information, p. 27, under "Automobiles"). There is no parking available on the festival grounds.

The "African Diaspora" area presents the cultural experience of black Americans and demonstrates their links to Africa, the Caribbean and Latin America. Musicians, dancers and craftspeople from those three areas are among the performing artists.

"Working Americans" presents workers' lore through song and stories. Everyday job skills are demonstrated by bakers, builders, printers and clothiers.

"Old Ways in the New World" brings the sons and daughters of those who emigrated to the United States together with their cultural cousins who stayed at home. Participants from 24 foreign countries join Americans of like origin for an international family reunion on the Mall.

"Native Americans" features continuing traditions of the first Americans through music, dance, cooking, crafts and sports. The Iroquois demonstrate lacrosse; Cherokee participate



John Wiebenson

Festival of American Folklife: an international reunion celebrating the cultural, regional, ethnic and individual diversity of Americans.

in a stick-ball tournament; Tlingit and Chippewa race canoes in the Reflecting Pool. Buffalo barbecues and salmon bakes are held in this area, and fry bread, piki bread and mint tea are other native foods available.

"Regional America" features about 100 participants each week presenting music and craft traditions from specific regions of the country. Included are a timber carnival from the Northwest, birch-bark canoe building from the Great Lakes, ranching from the Midwest and Rockies, and leatherworking and cowboy skills from the Southwest. Ways of maritime life in New England and coal-mining life in the upland South are portrayed. Some of the regional foods prepared in this area are barbecued beef, beanhole beans and Gulf Coast seafood.

"The Children's Area" celebrates the folklife of young people. Ring games, sand castle building, crafts, jokes and a treehouse can be shared by young and old alike.

The "Family Folklore Center" invites visitors to recount the stories, legends and ways of celebrating that constitute their own folklore. Quilts, ribbons, bottles, picture albums and other souvenirs that families save for remembrance are on exhibit there.

For other highlights, detailed information and performance times, consult the program booklet published by the National Park Service and the Smithsonian's Division of Performing Arts. It is available at all festival information kiosks. Also watch Washington newspapers for daily festival events. Don't forget that summers in Washington are hot and humid; this is an outdoor event with no air-conditioned areas, so dress accordingly. Associates may obtain information from their own tent (see arrow, p. 30).

Freer Gallery of Art

"Arts of Asia at the Time of American Independence" presents Near and Far Eastern art from the period of the American Revolution. All works by American artists have been removed from the galleries, with the exception of Whistler's Peacock Room.

Arts and Industries Building

"1876: A Centennial Exhibition" (see cover story, May issue) re-creates the atmosphere of America during the time of the Philadelphia International Exposition of 1876. More than 25,000 objects are exhibited in the completely restored building.

On the west side of the building, the Victorian Garden is landscaped in the style of the gardens outside the 1876 exposition's Horticultural Hall.

"The Grand Centennial Puppet Show" (see picture, opposite) is an adaptation of an elaborate show performed at the 1876 exposition. It is presented by the Nicolo Marionettes in a miniature Victorian theater, Wednesdays through Sundays at 10:30, 1 and 2:30 P.M. Tickets are available through the box office in the A & I Building (381-5395).

"America's First Birthday," a 28-minute film about the Philadelphia Centennial, is shown in History and Technology's Carmichael Auditorium. And, in a related art exhibition, works from the Centennial are shown at the National Collection of Fine Arts.

Hirshhorn Museum and Sculpture Garden

"The Golden Door: Artist-Immigrants of America, 1876-1976" assesses the role of foreign-born artists in American art during the past century and examines the impact of this country on their works. The show includes painting, sculpture and photographs.

Twenty Bicentennial banners by widely known contemporary artists are hung in the fountain court.

Air and Space Museum

Although the new museum will not open as a whole until July 1, the *Spirit of St. Louis, Apollo 11, Kitty Hawk* and other historical aircraft in the Milestones of Flight Gallery may be viewed from the Independence Avenue lobby. (The lobby may be closed from time to time for construction work.) Once the museum opens, the Albert Einstein Spacearium will present 45-minute-long shows; NASM Theater will show a film lasting 25 minutes. And, of special interest to *Star Trek* fans, is the original studio model of the *Enterprise* on view in the "Life in the Universe" exhibit.

National Gallery of Art

Based on the life of the third President of the United States, the visual arts of his day and his own highly enthusiastic interest in them, "The Eye of Thomas Jefferson" evokes the man in more than 550 paintings, sculpture, drawings, prints, books, decorative objects, architectural models and horticultural material. The National Gallery is administered under a separate Board of Trustees from other Smithsonian museums. For information, check the Gallery's Constitution Avenue reception desk or call 737-4215.

Museum of Natural History

"Our Changing Land" is the largest exhibition hall in the Museum. The new area shows in four, full-sized habitat settings how environmental change over the past 10,000 years has affected a small area on the banks of the Potomac River. Free films are shown in the Ecology Theater from 2 to 3 P.M. weekdays.

A renovated Hall of Lunar Geology (opens mid-June) takes a look at "Moon Rocks" from a scientific, down-to-earth point of view.

The Insect Zoo is being renovated, but when it reopens in late August visitors can observe live ants, cockroaches, termites, scorpions and other creeping, crawling, flying delights in natural, environmental settings.

The second Associates' dining room and reception desk opens in early June. It is located in the West Court.

Museum of History and Technology

A major Bicentennial exhibition, "A Nation of Nations," opens June 9. It includes more than 6,000 of the nation's most valuable treasures, many exhibited for the first time. Scholars, curators and designers have been working on this project for five years. It explains in four theme areas how people from every part of the world came to America ("People for a New Nation"); the richness and diversity of the cultures they brought with them ("Old Ways in a New Nation"); the shared experiences which bonded them together ("Shared Experiences"); and the improved technologies that linked them to the rest of the world ("A Nation among Nations").

A raised walkway carries the visitor through an acre of exhibit area where an operating pencil-making machine demonstrates the principles of mass production; two theaters present multimedia programs related to the sports and entertainment section of the exhibit; and a working ham radio station demonstrates instantaneous communications between the Smithsonian and radio operators throughout the world.

In other areas, "We the People," in the newly constructed Hall of Political History, presents the history of American government through three lively, comprehensive themes. "American Banking" follows the 200-year history of banking from Colonial barter to electronic banking systems of today; and "Suiting Everyone" is a multidisciplinary exhibit tracing the 200-year history of American clothing from Colonial times to the changes which were brought about by the Industrial Revolution.

National Portrait Gallery

8th and F Sts., N.W. A free double-decker shuttle bus (see map, p. 28) runs between the Constitution Avenue entrance of History and Technology and the Fine Arts and Portrait Gallery, 10:30 A.M. to 5 P.M. daily.

A major Bicentennial exhibition based on Daniel J. Boorstin's Pulitzer Prize-winning book *The Americans: The Democratic Experience* presents the portraits, diaries and patent models of the men and women who revolutionized America in the decades following the Civil War. The exhibition is mounted on the third floor, closed since the disastrous fire in 1877 and

Ralph Morse

Nicolo, the three-foot-tall master of ceremonies, dances through "The Grand Centennial Puppet Show" in the Arts and Industries Building.

now restored to its Victorian Renaissance decor of patterned stone, marble, tile, colored glass decorations and relief panels.

"Abroad in America: Visitors to the New Nation, 1776-1914" documents the reactions of visitors to the new country through portraits, landscapes, maps, diaries and photographs.

"Christian Gullager: Portrait Painter to Federal America" presents the works of a somewhat-neglected Danish-born artist who painted George Washington and other distinguished Americans and patriotic symbols.

"Keep the Last Bullet for Yourself: The Fight at Little Big Horn" opens June 25, commemorating the anniversary of Custer's last stand.

Opening July 13, "Wedgwood Medal Portrait Medallions of the Revolutionary Period" presents 40 British and American Wedgwood figures. Finally, "The Spirit of Fact: The Daguerreotypes of Southworth and Hawes," opening July 17, is an exhibition of 110 daguerreotypes from the most prestigious photographic salon of the period.

National Collection of Fine Arts

9th & G Sts., N.W. See transportation information under Portrait Gallery. The museums are in the same building.

"America as Art" is a monumental Bicentennial show of 388 paintings, drawings, prints and sculpture divided into eight chronologically arranged areas. It illustrates how American art has been identified with the changing concepts and ideals associated with the United States over the past 200 years. One special aspect of the exhibition is "A Family Treasure Hunt," available at the Information Desk. This innovative guide teaches children to look at American art and history in an exciting and challenging way. It is a learning experience you won't forget. And, it's fun!

A loan exhibition of miniature portraits, illustrating the evolution of the American miniature from the Colonial period to the time of the Civil War, opens June 25. A number of outstanding works by Edward Greene Malbone and the Peale family are shown publicly for the first time.

"1876: American Art of the Centennial" is a selection of paintings and sculpture from the American art section of the Philadelphia Centennial.

A new gallery of items from the John Gellatly collection opens June 4, featuring 16th-century Renaissance jewels and Chinese glass, 13th- and 14th-century ivories and alabaster, and a diamond-studded, gold-enameled box owned by Catherine the Great.

Renwick Gallery

1661 Pennsylvania Avenue, N.W. Metro buses 30, 32, 34 or 36 can be caught on 7th Street by the Air and Space Museum and taken to 17th and Pennsylvania Avenue N.W.

"Signs of Life: Symbols in the American City" fills the first floor of the Gallery. The uniquely designed exhibition examines the origin, evolution and meaning of symbols that have become distinctively American in the home, on the commercial strip and in the 19-century city.

Anacostia Neighborhood Museum

2405 Martin Luther King Avenue, S.E. Buses A2, A4 or A8 can be caught on 4th Street, near Air and Space, and taken to the museum.

"Black Women: Achievements Against the Odds" examines, in ten theme areas, the roles, contributions and achievements of 150 black women in America from Colonial times to the present.

National Zoological Park

3000 Connecticut Avenue, N.W. To get there, take an L2, L4 or L6 bus from 13th and Pennsylvania Avenue N.W. (near History and Technology).

The National Zoo has undergone extensive renovation over the last several years. The William M. Mann Memorial facility, a spectacular amphitheater exhibit for lions and tigers is open; the renovated elephant house and yards are completed; the waterfowl and crane exhibit areas surrounding the birdhouse are stocked. (The new birdhouse will not open until fall.) New park furniture is being installed and bright graphics (see picture, right) provide orientation and directional information.

Tours and demonstrations

Most Smithsonian museums, with the exception of the National Collection of Fine Arts and the National Portrait Gallery, have canceled public tours for the summer months. Instead, museum docents and roving information volunteers, identifiable by yellow sashes, badges or costume, are available to answer questions. Departments at some museums present scheduled, live demonstrations. Check desks at each museum for current information.

For children

There are many areas of special interest to children, but space to mention only a few: Spacearium and film theater in Air and Space (opens July 1); Puppet Theater and Tintype Studio in Arts and Industries; Discovery Corners in History and Technology; Explore Gallery and America as Art Treasure Hunt in NCFA; Discovery Room at Natural History; and the carrousel on the Mall.

Traveling Exhibition Service

For Associates not coming to Washington, the Smithsonian is circulating Bicentennial shows to hundreds of cities. For a listing, write: SITES, Smithsonian Institution, Washington, D.C. 20560 or call 381-6631.

Important odds and ends

Health units are located in History and Technology, Natural History, Air and Space and the Hirshhorn. Strollers are not allowed in the Hirshhorn (backpack carriers provided). Handheld cameras can be used, but no flash bulbs are allowed in art museums. Public restrooms are on every floor in each building except the Hirshhorn (on lower level only). Telephone number for Associates and visitor information is 381-6264; dial-a-museum, for recorded daily events, is 737-8811. And, finally, SMITHSONIAN's deadline is early, so hours or dates may change slightly after we have gone to press.

MEREDITH WHITE RIEGLE

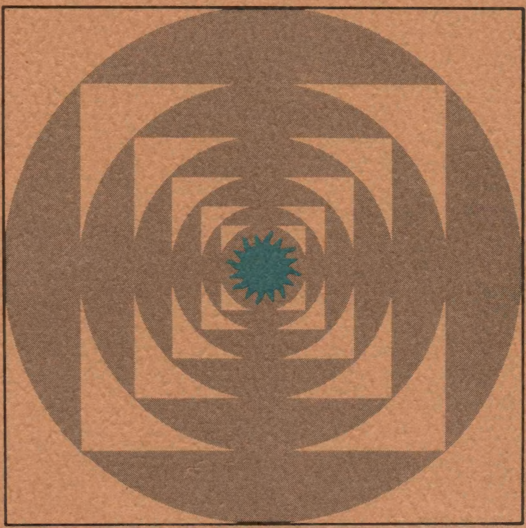
Information totem, rising 16 feet on Zoo trail, points way to exhibits.

Lance Wyman

JOIN THE SMITHSONIAN ASSOCIATES

Become one of the more than one million families and persons who in the last six years have become members of the Smithsonian Associates program.* This summertime calendar was a feature of the June issue of SMITHSONIAN magazine, a magazine regarded by many as one of the most beautiful in America. The magazine is but one feature of membership; other benefits are sketched out on the order card below. If you want to start your membership immediately, apply at any Smithsonian Shop or the Associates tent on the Festival grounds.

* Membership is of two categories: National, for those who live anywhere, and Resident, a continuing education program most appropriate for those who can come to the Smithsonian frequently. For information on the Resident program ask at the Reception Center or Resident Program, Room 1271, Arts & Industries Building.



Please enter National Membership(s) in the Smithsonian Associates and start a year's subscription to Smithsonian

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Membership Benefits

- ☐ Travel program/Domestic and Foreign
- ☐ Book and Gift discounts
- ☐ Reception Center at Smithsonian Institution in Washington, D.C.
- ☐ And Smithsonian Magazine/12 Issues

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THE SMITHSONIAN FOLKLIFE FESTIVAL

The Festival on the Mall in this Bicentennial year tops 10 years of these annual Smithsonian events. Here America is celebrated—her people, their toil and their pleasure, their arts and their skills. From every corner of the nation, from farm and suburb, from village and metropolis, Americans come to the Mall in Washington to celebrate their heritage. They represent the vast differences of national backgrounds and races that built our country, and at the Festival they recall the special crafts and customs that they and their forefathers have woven into the fabric of America.

The Smithsonian's Folklife Festival presented by the Smithsonian and the National Park Service is a fascinating museum in motion. This year's Bicentennial Festival is the greatest, most colorful, most diverse, most significant and most entertaining of all.

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